This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

WIDENER
HN NXUM J

Geog 1739.4

Harvard College Library

THE GIFT OF

SAMUEL ABBOTT GREEN, M.D.

OF BOSTON

(Class of 1851)

HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

NOTICE.

THE Editor of the HANDBOOK FOR ITALY is very solicitous to be favoured with corrections of any mistakes and omissions which may be discovered by persons who have made use of the book. Those communications especially will be welcomed which are founded upon personal knowledge, and accompanied by the name of the writer to authenticate them. Travellers willing to make such communications are requested to have the kindness to address them to the Editor of the Handbook, care of Mr. Murray, Albemarle Street.

CAUTION TO TRAVELLERS.—By a recent Act of Parliament, the introduction into England of *foreign pirated Editions* of the works of British authors, in which the copyright subsists, is *totally prohibited*. Travellers will therefore bear in mind that even a single copy is contraband, and is liable to seizure at the English Custom-house.

CAUTION TO INNKEEPERS AND OTHERS.—The Editor of the Handbooks has learned from various quarters that a person or persons have of late been extorting money from innkeepers, tradespeople, artists, and others, on the Continent, under pretext of procuring recommendations and favourable notices of them and their establishments in the Handbooks for Travellers. The Editor, therefore, thinks proper to warn all whom it may concern, that recommendations in the Handbooks are not to be obtained by purchase, and that the persons alluded to are not only unauthorised by him, but are totally unknown to him. All those, therefore, who put confidence in such promises may rest assured that they will be defrauded of their money without attaining their object.—1843.

*** No attention can be paid to letters from Hotel-keepers in praise of their own inns; and the postage of them is so onerous, that they cannot be received.

HANDBOOK

FOR

TRAVELLERS IN NORTHERN ITALY:

EMBRACING THE CONTINENTAL STATES OF

SARDINIA, LOMBARDY AND VENICE,

PARMA AND PIACENZA, MODENA, LUCCA,

AND

TUSCANY AS FAR AS THE VAL D'ARNO.

WITH TRAVELLING MAP AND PLANS.

Fourth Edition,

CAREFULLY REVISED AND CORRECTED TO THE PRESENT TIME.

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

PARIS, A. W. GALIGNANI & CO; AND STASSIN & XAVIER.

FLORENCE, MOLINI.

1852.

T. 3160 4109 / 1139.4

THE ENGLISH EDITIONS OF THE HANDBOOKS FOR TRAVELLERS ARE PUBLISHED—

In Germany, Holland, and Belgium, at

AIX-LA-CHAPELLE	BY J. A. MAYER, BENRATH & VOGELSANG.
AMSTERDAM	— J. MULLER; J. G. SULPKE.
ANTWERP	— MAX. KORNICKER.
BADEN-BADEN	— D. R. MARX.
BERLIN	— A. DUNCKER; A. ENSLIN; MITTLER; D. REIMER; SCHROPP.
BONN	— HENRY & COHEN; A. MARCUS.
BRESLAU	— F. HIRT.
BRUSSELS	— C. MUQUARDT; KIESSLING & CO.; A. DECQ; MICHEL.
CARLSRUHE	— CREUZBAUER & CO.; AND A. BIELEFELD.
COBLENTZ	— BAEDEKER.
COLOGNE	— A. BAEDEKER; EISEN.
DRESDEN	— ARNOLD.
FRANKFURT	— C. JÜGEL.
GRATZ	— DAMIAN & SORGE.
THE HAGUE	— VAN STOCKUM.
HAMBURG	— PERTHES, BESSER, & MAUKE.
HANOVER	BY HAHN.
HEIDELBERG	— J. C. B. MOHR.
INNSBRUCK	— PFAUNDLER; WAGNER.
KISSINGEN	— C. JÜGEL.
LEIPZIG	— F. FLEISCHER; THOMAS; T. O. WEIGEL.
MANNHEIM	— ARTARIA & FONTAINE.
MAYENCE	— VON ZABERN.
MUNICH	— LITERARISCH - ARTISTISCHE ANSTALT & I. PALM.
NÜRNBERG	— SCHRAG.
PESTH	— HARTLEBEN & G. HECKENAST.
PRAGUE	— CALVE; CREDNER.
ROTTERDAM	— A. BAEDEKER; H. A. KRAMERS.
STETTIN	— L. LAURRIER.
STUTTGART	— F. KÖHLER; P. NEFF.
VIENNA	— C. GEROLD; W. BRAUMÜLLER.

In Italy, at

BOLOGNA	BY M. RUSCONI, FRÈRES.
FLORENCE	— JOS. MOLINI.
GENOA	— ANTOINE BEUF.
LEGHORN	—
LUCCA	— F. BARON.
MALTA	— MUIR.
MANTUA	— NEGRETTI, FRÈRES.
MILAN	— DUMOLARD FRÈRES; MOLINARI; F. ARTARIA & SON; P. & J. VALLARDI; TENDLER & SCHAEFER.
MODENA	— VINCENZI & ROSSI.
NAPLES	— CARLO BATELLI & CO.
NICE	— VISCONTI.
PALERMO	BY CHARLES BEUF.
PARMA	— J. ZANGHIERI.
PISA	— NISTRI, FRÈRES; JOS. VANNUCCI.
PERUGIA	— VINCENZ. BARTELLI.
ROME	— VENANZIO MONALDINI; M. MERLE.
SIENNA	— ONORATO TORRI.
TRIESTE	— H. F. MÜNSTER.
TURIN	— GIANNINI & FIORE; BOCCA; MARIETTI.
VENICE	— H. F. MÜNSTER.
VERONA	— H. F. MÜNSTER.

In France, at

AMIENS	BY CARON.
ANGERS	— BARASSE'.
AVRANCHES	— ANFRAY.
BAYONNE	— JAYMEBON.
BORDEAUX	— CHAUMAS; LAWALLE.
BOULOGNE	— WATEL; MERRIDEW.
BREST	— HEBERT.
CAEN	— VILLENEUVE.
CALAIS	— RIGAUX CAUX.
DIEPPE	— MARAIS.
DINANT	— COSTE.
DOUAI	— JACQUART; LEMÂLE.
DUNKERQUE	— LEYSCHOCHART.
GRENOBLE	— VELLOT ET COMP.
HAVRE	— COCHARD; MADAME BERTIN HUE.
LILLE	— VANACKERE; BEGHIN.
LYONS	— GIBERTON & BRUN; AYNE' FILS.
MARSEILLES	— MADAME CAMOIN.
METZ	— WARION.
MONTPELLIER	— LEVALLE.
MULHOUSE	— RISLER.
NANCY	BY GONET.
NANTES	— GUERAUD; FORESTAINE'.
ORLEANS	— GATINEAU; PESTY.
PARIS	— GALIGNANI; STASSIN ET XAVIER.
PAU	— ARÈES; AUG. BASSY LAFON.
PERPIGNAN	— JULIA FRÈRES.
REIMS	— BRISSART BINET.
ROCHEFORT	— PENARD.
ROUEN	— LEBRUMENT.
ST. ETIENNE	— DELARUE.
ST. MALO	— HUE.
ST. QUENTIN	— DOLOY.
STRASBOURG	— DERIVAUX; TREUTTELL & WURZ; Z. G. GRUCKER.
TOULON	— MONGE ET VILLAMUS.
TOULOUSE	— GALLON; H. LEBON.
TOURS	— COUSTURIER; BONTE.
TROYES	— LALOY.

In Spain, at

MADRID	BY CRO. MONIER.
GIBRALTAR	BY GEORGE ROWSWELL.

In Switzerland, at

AARAU	BY SAUERLAENDER.
BASLE	— FR. WALZ.
BERN	— HUBER & CO.
CONSTANCE	— GLÜCKER.
FREIBURG	— HERDER.
ST. GALLEN	— HUBER.
GENEVA	— P. G. LEDOUBLE; DESROGIS; MONROE—GEX.
LAUSANNE	— AIGNOU & CO.; WEBER.
LUCERNE	BY MEYER.
MÜHLHAUSEN	— ENGELMAN.
ROTWEIL	— HERDER.
SCHAFFHAUSEN	— HURTER.
SOLEURE	— REUTER.
THUN	— GRUBENMANN.
WINTERTHUR	— STEINER.
ZÜRICH	— H. FÜSSLI & CO.; H. F. LEÜTHOLD.

In Russia, at

PETERSBURGH	BY J. ISSAKOFF; N. ISSAKOFF; BELLIZARD.
MOSCOW	BY W. GAUTIER.
ODESSA	— VILLIETTY.

In Constantinople, BY J. J. WICK.

HARVARD COLLEGE LIBRARY
1869, Mar. 16.
(16.6.1857.)

PREFACE TO THE FOURTH EDITION.

THE length of time that has elapsed since the publication of the last edition of this work (1847) has rendered many additions and alterations in it necessary. Owing to the extension of railways in several states of Northern Italy, important changes in the distribution, and description of several of the Routes became indispensable. Some new Routes, also, have been added.

It has been the Editor's endeavour to render this New Edition as complete a Guide-Book, of the country it professes to describe, as possible; and in doing so he has to acknowledge his obligations to numerous kind Correspondents, who have transmitted to him valuable practical information for the purpose. It is only by such means that a work of this kind can have any claim to perfection, and he begs still to solicit from those who use the Handbook for Northern Italy, any additions or corrections, founded on *personal observation*, they may be able to transmit to him, or any information generally of a practical character, useful to travellers on the spot.

The Editor thinks it proper to state that Sir Francis Palgrave, the author of the first edition of the Handbook for Northern Italy, has had nothing to do with the three subsequent ones, except as regards those portions of the original work that have been retained.

London, July, 1852.

CONTENTS.

PRELIMINARY OBSERVATIONS.

PAGE

1. Plan of the Work — 2. Passports and Doganas — 3. Routes — 4. Modes of Travelling — 5. Sight-seeing — Laquais de Place and Ciceroni — 6. Money — 7. Inns and Accommodations — 8. Books — 9. Maps of Italy — 10. Objects to be noticed — 11. Fresco-painting — 12. Music ix

Tables of Foreign Coins reduced into the different Currencies of Italy - xxviii

Table 1. English Money reduced to an equivalent Value in the Money of the several Italian States - - - - - - - - - - - xxx

Table 2. Currency of the different Italian States reduced into English Money, at the par of exchange - - - - - - - - - xxxi

Table 3. Showing the Value of the different Measures of Distances employed in Italy, reduced to English Miles and Furlongs - - - xxx

SECT. I.—PIEDMONT AND SARDINIAN LOMBARDY.

Introductory Information — Tables of Money - - - - - - 1
Routes - - - - - - - - - - - - - - 6

SECT. II.—SARDINIAN DOMINIONS ON THE MEDITERRANEAN — THE RIVIERA DI PONENTE, AND RIVIERA DI LEVANTE — TERRITORIES OF NICE, MONACO, AND DUCHY OF GENOA.

Preliminary Information - - - - - - - - - - - 62
Routes - - - - - - - - - - - - - - 67

SECT. III.—AUSTRIAN DOMINIONS—LOMBARDO-VENETIAN KINGDOM.

Preliminary Observations - - - - - - - - - - - 115
Routes - - - - - - - - - - - - - - 127

SECT. IV.—DUCHIES OF PARMA AND PIACENZA.

PAGE
Preliminary Information - - - - - - - - - - 355
Routes - - - - - - - - - - - - 356

SECT. V.—DUCHY OF MODENA.

Preliminary Information - - - - - - - - - - 382
Routes - - - - - - - - - - - - 383

SECT. VI.—TUSCAN STATES.

Preliminary Information - - - - - - - - - - 390
Routes - - - - - - - - - - - - 401

INDEX - - - - - - - - - - 561

PRELIMINARY OBSERVATIONS.

1. *Plan of the Work.* — 2. *Passports and Doganas.* — 3. *Routes.* — 4. *Modes of Travelling.* — 5. *Sight-seeing — Laquais de Place and Ciceroni.* — 6. *Money.* —7. *Inns and Accommodations.* — 8. *Books.* — 9. *Maps of Italy.* — 10. *Objects to be noticed.* — 11. *Fresco-painting.* — 12. *Music.* — *Tables of Foreign Coins reduced into the different Currencies of Italy.* — Table 1. *English Money reduced to an equivalent Value in the Money of the several Italian States.* — Table 2. *Currency of the different Italian States reduced into English Money, at the par of exchange.* — Table 3. *Showing the value of the different Measures of Distances employed in Italy, reduced to English Miles and Furlongs.*

1.—Plan of the Work.

The present edition of this Handbook has been revised with a view of making it simply a guide to the most remarkable places of Northern Italy, and drawing the attention of the traveller to the nature and quality of the objects mentioned. Reflections not seeming to contribute to this end have been excluded: those who desire remarks or reflections upon Italy can find books containing them in plenty, from Forsyth down to the latest lady-tourist. Of the objects here pointed out to the traveller, most have long been thought worthy of inspection and admiration; some, however, have not, but have risen into notice through a periodical fluctuation of taste and opinions. These latter are inserted, because some travellers will wish to see them, and others ought, in order that they may judge for themselves, and avoid being imposed upon.

The compiler of a Handbook is happily relieved, by the necessity of being useful, from the pursuit of that originality of a tourist which consists in omitting to notice great works because they have been noticed by others, and in crying up some object which has hitherto been deservedly passed over. It would too be a great misfortune, if the editor of a Handbook of Italy were ambitious of composing an original work. Italy has been so long studied, that all its most interesting places and works have been repeatedly and carefully noted down; and so much has been written, and by persons of such ability and acquirements, that the most difficult task is that of selection of materials.

Although, therefore, the Editor has had the benefit of repeated personal examination, he has not scrupled to use freely the numerous works which treat upon the subject. As it is not possible, in the compass of a Handbook, where space is so valuable, to indicate where passages have been extracted from, the following works are here mentioned as those which have been chiefly used, in order to protect the Editor from the charge of borrowing without acknowledgment, and that the traveller may, if he wishes, seek in them further information. In architecture, Mr. Gally Knight's splendid work on the Ecclesiastical Architecture of Italy has been referred to in all cases in which the buildings mentioned in this work have been describ-

by him, and his descriptions and observations are frequently given. Passages from Wood's 'Letters from an Architect' have been often inserted, particularly those relating to the architecture of Palladio and Scamozzi at Vicenza and Venice, a subject he seems to have particularly studied. His remarks are always unaffected and sensible; and whatever may be the value of his criticism, it is quite intelligible, and is clearly expressed. Some of Mr. Gwilt's lucid descriptions of celebrated buildings have been taken from his Encyclopedia of Architecture. For much of the description of the Certosa of Pavia and the palaces at Mantua, and of some other places, the Editor is indebted to the magnificent volume entitled 'La Certosa de Pavia,' published at Milan, and to the letterpress of the elaborate and beautiful work on 'Fresco Decorations and Stuccoes of Churches and Palaces in Italy during the Fifteenth and Sixteenth Centuries,' by Mr. Lewis Gruner, from whom he has also received some valuable manuscript observations and corrections.

As travellers have sometimes a curiosity to know something about the produce and agriculture of Italy, and as such information usually lies in large unreadable books, a short summary of information on these points, taken chiefly from the Papers presented to Parliament by the Board of Trade, is inserted.

Considerable assistance has been derived from the Guides produced for the use of the Scienziati Italiani, at their annual meetings. Those of Milan and Venice are elaborate works, and full of useful and interesting matter: those of Florence and Lucca are, not being so detailed, less satisfactory.

Some critical remarks are inserted on works of art, and on several of the more celebrated at some length. These are nearly all derived from persons whose opinions are of weight; and, although the remarks may not be assented to by the traveller, at least they are worthy of his consideration.

Besides the writers who have been already mentioned with reference to architecture, Flaxman's Lectures have supplied a few remarks; and for many the Editor is indebted to distinguished living artists, whose names or initials will be found appended to their remarks. The greater part of these last have been kindly communicated in manuscript. Besides these, the Editor has been enabled to give some valuable observations on pictures and frescoes, from notes made by the late Professor Phillips, R.A., during a tour in Italy. Most of these have not yet been published; and for them the Editor is indebted to the kindness of that eminent artist's son, Henry Phillips, Esq. It will add to their value to perceive that certain negligences of style prove them to have been written down on the spot. These are distinguished either by his name, or initials *T. P.* The observations between inverted commas to which the leter *R.* is appended are by the author of 'Modern Painters.'

We have endeavoured to apportion the extent of our remarks and descriptions to the importance of the subject; but where, as in the cases of the *Galleria Reale*, the *Palazzo Pitti*, and the *Accademia* of Florence, the *Accademia* of Venice, and the *Brera* at Milan, there are complete and good catalogues of the collections to be obtained on the spot, we have only indicated the best or most remarkable pictures: whilst, inasmuch as there is no printed catalogue of the *Galeria Reale* of Turin, we have, in that instance, given a complete list of the paintings as they were arranged in September, 1841, in order to supply the want of such an aid.

We have extended our descriptions and explanations of some of the allegorical and Scriptural pictures of the middle ages, as in *Giotto's chapel* at Padua, the *Capella degli Spagnuoli* in Santa Maria Novella at Florence, and the *Campo Santo* at Pisa, in order to enable the traveller to understand and set the proper value on those singular compositions. Many incidents are taken from the Apocryphal Gospels, others are allegorical: and the allegories, in many cases, would be quite unintelligible, had not the meaning been preserved by tradition. Unless they are fully understood, the traveller will only obtain a vague and unsatisfactory impression of the forms, without appreciating the mind and genius of the artists.

The historical and literary notices are as short and few as we could make them. In a subsequent section (8) we have pointed out from what sources our deficiencies may be partly supplied. A few anecdotes and citations have been introduced when it has been thought that, by creating an interest, they might be useful in fixing the scene in the traveller's memory.

2.—Passports and Doganas.

Every English traveller proceeding to Italy, or indeed to the Continent, ought to procure a passport from the Foreign Office, which now costs only 7*s.* 6*d.*, it being the best certificate of his nationality, and obtain in London the visas of all the principal *powers* through whose territories he intends to pass: by this mode a great deal of trouble is saved. It is absolutely necessary for entering the Austrian territories, and is admitted without visa into those of Prussia. The diplomatic agents of Austria never issue an original passport except to her own subjects, nor can the visa be obtained in England excepting upon the passport of the British Secretary of State. In France, whatever passport you carry with you, it is taken from you at the port where you land, in exchange for a provisional one (*passe provisoire*), which costs 2 francs, and forwarded to your place of destination; but, by mishap or mistake, this is sometimes delayed. But the *British Secretary of State's* passport is generally re-delivered to you with the provisional one, on your stating you do not intend remaining in Paris, and you have all your credentials in your own possession. At the same time it should be recollected that this is merely a matter of courtesy, and can only be solicited as such, and not as a right. If this plan be not adopted on leaving England, you may obtain a passport at Paris, at the British Embassy, taking care to obtain the needful contra-signatures of the legations of those states through which you will have to pass; if you intend to embark at Marseilles for Italy, it may be necessary to have the visa of the French Foreign Office. These regulations, however, are constantly varying. With respect to Tuscany, the following additional information may be useful:—

On arriving at the gates of Florence, the traveller is obliged to deliver up his passport, for which a receipt is given, which he is to present in a fixed time at the police-office in the Palazzo non Finito. If he intends to remain for any length of time in Tuscany, a "carta di soggiorno" is delivered to him, for a period not exceeding 6 months, and for which a small fee destined for the poor-house is paid.

On leaving Florence, he must apply for his passport; have it signed by the British Minister, the Tuscan Minister for Foreign Affairs, and the Ministers of the states through which he intends travelling.

IT SHOULD BE BORNE IN MIND THAT NO PERSON IS ALLOWED TO ENTER THE AUSTRIAN DOMINIONS UNLESS HIS PASSPORT HAS BEEN VISÉD BY AN AUSTRIAN MINISTER, and that this rule is NEVER departed from. The smaller states, Parma, Modena, Massa, and Tuscany, are satisfied with the Austrian visa. The King of Sardinia and the Pope require the visa of their own officers, which may be obtained gratuitously at their respective missions in Paris, but for which rather a heavy charge is levied by their consular agents at Marseilles and other ports.

With respect to the *Doganas*:—When travellers arrive by a diligence, or other public conveyance, it is in most places usual to have all the luggage opened, trunk by trunk, and package by package: and, if any cause for suspicion arises, carefully searched. But, in the case of a party travelling either vetturino or posting, the conduct of the *Doganieri* is usually different. They do make a distinction; and if the party gives them an assurance that there is no prohibited article or book in the luggage,—and a fee,—then no examination takes place: you proffer the keys, and a few of the trunks are opened and closed again. Should any object appear out of the common way, it is possible that the Doganiere may ask an explanation, but merely out of curiosity.

As to administering fees, however, to custom-house officers, it is difficult to lay down any positive rules. The Austrian officers are persons of high character, and to fee them is more difficult and less necessary; for as they do not regularly look forward to being bribed, they are less disposed to be vexatious. But the officers of the other states, more especially of the Pope, are easily dealt with.

3.—Routes.

In the Handbooks for France, Switzerland, Savoy, Piedmont, and Southern Germany, all the roads, passes, and approaches to Italy are fully described. Since the completion of a large portion of the Rhenish railways, the least fatiguing, most economical route for reaching Italy, is by the Belgian and Prussian railways to the Rhine, then by the river and the French and Baden railways to Basle, thence to Luzern, and by the St. Gothard to Milan. If you wish to reach at once central or southern Italy, or the Gulf of Genoa, you can advantageously pass through France, availing yourself of the Rhone, and proceeding as far as Châlons by railway. Railway trains start several times a day from Paris to Châlons, corresponding with the steamers between the latter and Lyons. By a steamboat that leaves Lyons every morning, the traveller can reach Marseilles from Avignon on the same evening. (See *Handbook for France.*) The completion of the line from Paris to Strasburg will open an unbroken railway communication from Calais to the Swiss frontier, and greatly facilitate the access of Italy to English travellers. The French post-office steamers for the Levant leave that port at 5 P.M. on the 9th, 19th, and 29th of each month, touching at Leghorn. Most of the private steamers touch at Genoa. An agreeable route is found, by leaving the steamer at Avignon, and proceeding thence to Nice by land.

4.—Modes of Travelling.

The posting in Italy is inferior to that of France. The horses in the Austrian territory look as if half starved, and are wretchedly used. In

Tuscany they are better; and on the whole you get on with reasonable expedition. The postmasters in the Austrian territories frequently attempt various petty acts of imposition which they never practise in the Sardinian States, where the excellent custom of issuing the *Bolletone* (a printed bill, which contains your route, length of posts, and the posting regulations) prevents all disputes, and is, in fact, the *Livre des Postes*. For the Austrian dominions and for Tuscany, there are official post-sheets and post-books, which will be delivered to you upon application at the head offices at Milan, Venice, and Florence.

Vetturini.—It is the custom for the vetturino to give his employer a deposit or *caparra*, a sum of money as a security for the due performance of his contract; and, whether the journey be shorter or longer, this precaution should *never* be neglected. There are three modes or varieties in this mode of travelling:—1st, Taking a seat in a carriage jointly with other parties. These are usually natives; and it is a mode of journeying which can only suit a single male traveller, and even he must be one who is not very particular as to comforts. You must of course take your meals entirely at the discretion of the vetturino, who contracts to furnish you with board and lodging: your companions are frequently very disagreeable; and none of the regulations which prevent any serious annoyance in a public diligence apply to these private vehicles. 2nd, Hiring a carriage for a party,—a very convenient mode of travelling for those who are not much pressed for time. A party of six people may be conveyed in a very decent carriage, with good horses, and an intelligent and civil driver, at an expense of about from 30 to 40 francs per diem, going from 30 to 40 miles; and if you get a return carriage (which at Nice, Turin, or Milan you almost always can, by waiting a day or two), for less still. When a vettura carriage is thus hired, the vetturino will, if required, contract for your board and lodging. In Tuscany and the Roman states this answers very well. In other parts it is neither needful nor advisable so to do, and you should stipulate that you are to go to what houses you please. Also *always* sign an agreement in writing expressing the hire, the time within which the vetturino is to perform the journey, and the stay he is to make at each place, and let the vetturino sign the duplicate. Two forms, or precedents, with directions for filling them up, will be found in Murray's 'Handbook of Travel Talk.' One is for a traveller who engages a single place, the other is for a party contracting for the whole carriage. If the driver gives you satisfaction, he expects a *buona mano*, about 3 or 4 francs per diem. The 3rd mode is for one or two individuals to hire a *calessa* or other small and light carriage, generally for short distances, and not exceeding a day or two. This is often very convenient in making out *pieces* of a journey, particularly for the purpose of seeing places where the diligence does not stop, but it is liable to some inconvenience. The vetturini who do these jobs are usually of an inferior class, and will often attempt to play tricks upon the traveller, sometimes refusing to go as far as the intended point, sometimes selling you to another vetturino, and generally contriving, with much ingenuity, to find a pretext for placing some other companion in the vacant seat beside you.

Diligences.—Very fairly good as means of conveyance: the best are the Sardinian. Good diligences, belonging to Luigi Orcesi, have, since the autumn of 1842, kept up a communication between Milan, Bologna, and

Florence three times a week; and between Parma and Piacenza daily. If you take your place for a long journey, you should, however, be careful in ascertaining that the same concern is to carry you through, for in some places you may be transferred to an inferior vehicle. These carriages, however, are not very agreeable; some of them have no coupé or banquette, and in those you can see but little of the country: and what you can see is rarely more than the glimpse through the tarnished glass. The Italians, when travelling, have the same dread of fresh air as the Germans, and shut up themselves hermetically: they close the windows to keep out the dust, the wind, the rain, besides covering themselves with wrappers if there be the slightest suspicion of chilliness.

Several *railroads* have been opened of late years. A short line from Milan to Monza and Como (28 English miles) is completed. The great line from Milan to Venice is finished between Milan and Treviglio (29 miles), and from Verona to Venice; the latter passing over a causeway built in the laguna. The unfinished portion, between Verona and Treviglio, with a branch to Mantua, is now in progress, and will be opened early in next year. The railway from Turin to Genoa is open as far as Arquata (78 English miles), passing by Asti, Alessandria, and Novi, and will be completed as far as Genoa in 1853. In the mean time passengers are conveyed from Arquata to Genoa by omnibus in 6 hours, thus performing the whole distance from Turin in 10 hours. A branch line from Alexandria to Arona, on the Lago Maggiore, crossing the Po at Valenza from the main Turin and Genoa trunk, is in progress, and which, if prolonged into Switzerland as is proposed, will secure to Genoa a great part of the trade of that country, to the detriment of Marseilles. The line from Turin to Coni is also in progress; and an English company has obtained the privilege of the railroads from Susa to Turin, and from Turin to the Lombard frontier by Novara.

In Tuscany the Leopolda railroad between Leghorn and Florence is completed (3 hours), with a branch from Pisa to Lucca and Pescia, and from Empoli to Sienna, by which the journey from Leghorn to the latter may be performed in 5 hours, and to Rome in 30 hours. Another line (the Maria Antonia) from Florence to Pistoia, passing by Prato, is also in operation; it is proposed to connect the latter with the great line crossing the Apennines between Florence and Bologna.

Hours of Travelling.—Early rising, so desirable in all journeys, is particularly advantageous in Italy. Six o'clock should be the latest hour of starting, and by 9 in the evening the whole party should have retired to repose.

5.—Sight-seeing—Laquais de Place and Ciceroni.

There are few things more disagreeable than being led about by a *laquais de place*; and as good plans of all the principal towns of Northern Italy may be purchased, at a very cheap rate, his help is by no means indispensable, although for persons pressed for time, and ignorant of the language, his services will be indispensable.

If you do take a laquais de place—1st, Make him conduct you to every place *you* wish to see, not allowing yourself to be put off with, "*non c'è niente da vedere;*" "*bah! è una porcheria,*" or the like; for he has no

notion of the value of any object; and caprice, or some plan of his own, or mere laziness, will often make him try to put you off. 2nd, If you have plenty of time on your hands, it is as well to go and see every object which *he* recommends, unless it should be evidently something quite absurd. For though in so doing he often has a job in view—some shop kept by a friend into which he wishes to seduce you, some ally of a custode, for whom he wants to secure a *buona mano*, and thus usually occasions you a waste of time and money—yet he is sometimes the means of conducting you to some object which is not mentioned in our Handbook, and which you would have been sorry to have lost. A laquais de place should never be allowed to make bargains for you, as the commission which the shopkeeper allows him will be added to the price which you pay.

The churches, excepting some of the cathedrals, are, upon common days, usually closed from twelve to three; and during this interval, when the sacristan takes his dinner and his nap, it is hardly possible to obtain admittance; and, when open, there is frequently quite as much difficulty in finding any one who can or will conduct you. Your guide is usually one of the lowest grade of attendants. The fact is, that the clergy do not like to have the churches considered as shows, nor are the congregations at all indifferent, as has been asserted, to the conduct of strangers, in walking about and talking during Divine service. It might perhaps too be suggested to zealous individuals, that they are not protesting against Roman Catholic errors, by behaving indecorously in Roman Catholic churches.

It is always a good preliminary to the examination of any city to obtain a bird's-eye view from some tall steeple or tower.

6.—Money.

The traveller will find it for his advantage in Italy, even more than elsewhere, *always to make his payments in the current coin of the country through which he travels.* If he does otherwise, and pays in French francs for example, he will not only pay rather more (because the natives, in counting their own coin into a foreign one, are naturally led to take some advantage in so doing), but he will be more liable to trouble and annoyance from attempts at imposition, because those with whom he has to deal, perceiving his ignorance of the money in which their transactions should be reckoned, will draw their conclusion that he is equally ignorant as to the amount to which they are fairly entitled. Of all foreign money, French gold Napoleons are the best to carry, as in most towns their value in the coin of the place is fixed by the authorities.

7.—Inns and Accommodations.

In the capitals and large cities of Italy the hotels are comfortable and satisfactory, as at Turin, Milan, Verona, Venice, Genoa, Pisa, the Bagni di Lucca, Leghorn, and Florence. In all these places the resort of foreigners has enabled the proprietors to meet the expenses required for such establishments: but this, of course, cannot be the case in towns and stations which are not equally frequented, and here the traveller will very frequently have to content himself with the accommodation of a national or *Italian* inn.

He must, firstly, when this contingency arrives, not expect a choice

and well-furnished larder. The stock of provisions is on the average but scanty, and the choice in this scanty stock much limited. Most of the country wines are indifferent, poor, and rough. Even in towns where the houses are very decent, he may be compelled to submit to meagre fare, if he arrives after others have been served. *Susa, Vercelli, Novara, Alessandria, San Remo, Sarzana, San Donino, Pescia, Pistoia, Prato, Pietra Santa Pontremoli*, are, for example, places where the traveller may chance to find nothing but venerable cocks and hens (called there chickens), both lean and tough; beef, mutton, and veal, equally hard to chew; soups of various names, consisting of water with scum at the top and something or other floating in the medium below; and so on. It must always be recollected also, that every chance of inconvenience is exceedingly increased by coming in late:—"*Chi tardi arriva mal' alloggia*," as the proverb truly says.

Italian inns have of late years—owing, no doubt, in great measure, to the complaints of English travellers—greatly improved in cleanliness. Iron bedsteads are coming much into use. The under-mattresses are stuffed with the dried leaves of maize, more cleanly and healthy than wool or horsehair.

Another source of annoyance, namely, the demand made upon your purse at inns, is sometimes more particularly vexatious in Italy, in consequence of the exactions being so often accompanied either by such good humour or such appeals to your generosity, almost to your charity, as to be more difficult to parry, than downright rudeness or extortion. The best hotels, though not cheap, are not (compared with an English standard) extravagant, and, if any ladies are of the party, no house except a first-rate one should be used; but male travellers may frequently be quite comfortably accommodated at houses of an inferior grade, and at a lower charge. One great secret of keeping down bills is to avoid having anything out of the common way: a *plat de cuisine*, e. g. a few slices of cold tongue, brought up at breakfast, will cost you as much as your dinner. The *table-d'hôte* (*tavola rotonda*), where it exists (for it is not so common in Italy, except in large towns, as in France), should be preferred.

Ask the price of everything beforehand, and never scruple to bargain. This is an unpleasant operation, but it is the custom of the country: no offence is taken, or even suspected, and you are only considered an inexperienced traveller if you do not. Amongst other reasons, innkeepers always suppose that every Englishman likes to have the best of everything, especially at dinner: and therefore, even where no overcharge is practised, you are often put to needless expense by having more, and greater variety, than you desire or care for; thus, by explaining the number of dishes you want, you bring them within bounds. In ordering wines, when you have chosen your *kind*, order the cheapest *quality*, for the chance is ten to one that they have no other, and you only pay for the name. This practice is perhaps not carried on in Italy to the ludicrous extent to which it is in France, or on board the Rhine steamboats, but it still exists to a sufficient degree to render it advisable to adopt the course which we have suggested. If exorbitant charges be made, the best plan, if you have nerve enough, is to refuse to pay them, putting down a reasonable sum upon the table. Where expostulations have proved ineffectual, travellers not unfrequently enter cautions against the offending party in the travellers' books, at other inns along the road, so as to warn others, and

sometimes communicate their complaints to the Editor of the Handbooks, requesting him to endeavour to redress the grievance by noting the offence in future editions of the Guides. Where the complaint has been properly attested, and the case shows very palpable injustice on the part of the innkeeper, he has agreed, in some instances, to place a note against the name of the house, or to omit it altogether. Travellers, however, who resort to this course, ought to consider beforehand whether they are quite in the right, and the innkeeper quite in the wrong; weighing well, that a hasty accusation not properly founded may ruin an honest man and his family. The simple threat of making such a complaint may, in some cases, infuse a salutary terror, so as to produce the desired effect—a remedy of the abuse.

The *buona mano* to servants and waiters is a source of constant trouble; to those who travel with couriers advice is needless: to those who must decide for themselves what to give, the following hints are offered. The best plan is to give (in the presence of some other servant) a sum to the head-waiter to be distributed. In the principal towns, for a single day, for one person, a zwanziger is sufficient. If the traveller has to distribute his *buona-mano* among the servants, he can hardly give less than 1 zwanziger, or 2 pauls, to the waiter, and about ½ zw. to the *facchino*, who brushes clothes, &c. Of course the rate of payment is proportionally reduced when the traveller's stay is prolonged, or where several persons are travelling together; and in small country inns about two-thirds of the above is quite sufficient. After a long stay, the chambermaid, too, receives a small gratuity. The excellent system of charging the gratuity to servants in the bill is become very general in Italy, and ought to be encouraged by travellers. When dining at a Trattoria, 15 cts., or 2 crazie, are enough for the waiter.

"Ladies should be aware that they may always be attended by a female in the Italian inns, by expressing a wish to this effect. At the best inns, in some of the great towns, a female attends regularly to the arrangements of the bedrooms."—*Mrs. M.*

8.—Books.

A traveller whose mind is not previously prepared for a visit to Italy is deprived of the greatest portion of the pleasure (to say nothing of the instruction) which he would otherwise derive. This assertion is true of every portion of the world; but the extent and variety of interest attaching to the scenery, the cities, the churches, the castles, the palaces, the works of art in this country, renders the amount of loss much heavier than in any other; and we shall therefore venture to give a brief list of the works which we would recommend, for the purpose of affording a small portion of the information which may be required.

History.—To those who are willing to give the time we should strongly recommend the previous attentive perusal of Sismondi's great work, *Les Républiques Italiennes.* As a narrator, Sismondi has peculiar clearness: without attempting effect, he is always interesting. The great difficulty in affording a general view of Italian history, arises from the necessity which the historian is under of constantly shifting the scene, from Florence to Venice, from Naples to Milan. Sismondi, with singular ability, has

interwoven the narratives of the several states without perplexing the skein. There is hardly a place of any importance in Italy which is not more or less noticed in this work, which contains the very pith of Italian history.

Amongst the older writers, *Guiccardini* is the most classical; and though a languid narrator, he is nevertheless an historian who compels you to take great interest in the story which he tells.

For the history of particular states, the following may be noticed:—

Venice.—Daru's history is very entertaining and clear, but must be read with caution, for it was written with the express intention of placing the extinct republic in an unfavourable light, and thus justifying the faithless conduct of Napoleon in subverting it.

Tuscany,—Pignotti.—No depth of thought, but readable and pleasant. *Machiavelli* should be read, but he is rather a difficult writer. *Reppetti's* geographical dictionary is highly useful; and the *Osservatore Fiorentino* is a very entertaining historical guide for Florence.

Milan,—Verri.—Full of entertaining matter.

Fine Arts.—The work of Vasari is both entertaining and full of valuable information, not to be obtained elsewhere; and the book, heretofore so scarce, has been reprinted in an economical form (Milan, Bettoni, 1824). This edition is noticed on account of its portability; but a much better one has recently appeared at Florence in 2 vols. 8vo. This is very correct; and the editor has added copious notes to each life, stating where the pictures referred to in the original text now are, or whether they have perished.*

"The plan of the book was suggested in a familiar conversation which took place at Naples, somewhile in the year 1544, at a supper in the house of the Cardinal Farnese. Amongst the company was Paolo Giovio, who had then composed his well-known work, the 'Vitæ Illustrium Virorum.' The book does not appear to have been published, but it had probably been circulated in manuscript, as was then much the custom in the literary world. Giovio wished to append a biography of artists from the time of Cimabue, upon whose productions, as Vasari says, he began to discourse with judgment and knowledge of art, making, however, terrible mistakes with respect to the artists themselves, confounding names, surnames, birth-places, and specimens. In reply to a question put by the Cardinal, Vasari replied that such a biography would be very instructive, if compiled with accuracy; and the company, amongst whom was Annibal Caro, joined in urging him to undertake the task of giving a better outline to Giovio. This he did. And he performed his task so satisfactorily, that, when the sketch was presented to Giovio, the latter declined using it, and advised Vasari to complete the book for himself.

"Vasari, ever since his youth, had been collecting materials for such a work, yet the instinct of authorship was not strong upon him. He hesitated—asked advice—a rare thing in authors—and what is still more rare, he took it; and his advisers were sound—Annibal Caro, Molza, Tolomei; and he worked diligently, until, being urged by Cosmo to bring it out, the first edition was printed at the grand ducal press, and under the special

* An English translation of Vasari by Mr. Forster, in a cheap and portable form, has been published by Bohn in 1851.

auspices of his patron. In this first edition he inserted no life of any contemporary, excepting that of Michael Angelo, who received the presentation copy with great pleasure, testifying his gratitude by a sonnet, a thing, like most complimentary poems, a column of fine words, containing an infinitesimal quantity of meaning. Still the sonnet was a high token of approbation, and it increased the intimacy subsisting between them; and this friendship enabled Vasari to profit the more by the verbal information received from Michael Angelo, as well as by his correspondence. Other valuable materials Vasari obtained from the manuscripts of Ghirlandajo, Ghiberti, Rafael d'Urbino, and many more who are not named. It was the custom in Florence for the heads of families to keep a book of remembrances—'ricordi,' as they were termed—of the events happening to themselves, their children, and kindred; and from these memorials he gleaned abundantly. Vasari was also well versed in the general and particular history of Tuscany and the adjoining states; but besides these sources, all the traditions of art were yet rife and lively, and much information of the greatest importance had been handed down from mouth to mouth. The chain of tradition, if once broken, can never be replaced. Interesting as such traditions of art may be in relation to the personal anecdotes they preserve, they were perhaps even more important with respect to the knowledge which they imparted of the mechanical proceedings employed by the artists, the identification of the portraits introduced in historical subjects, and the meaning of allegorical compositions, without which many would have remained unintelligible mysteries—enigmas to be gazed at, and nothing more—like hieroglyphics of which the key is lost. For example, the great fresco of Simon Memmi in the ancient chapterhouse of Santa Maria Novella, representing the Church Militant, in which the portraits of Petrarch and Laura are introduced, would, without this aid, be completely inexplicable."—*Quart. Review*, vol. lxvi. art. 1.

Vasari is, however, unmethodical and uncritical, and much prejudiced in favour of the Tuscan school: dates are frequently wanting, and his works need a continuation through subsequent periods; and those who require a succinct compendium of the history of art, and at the same time an excellent corrector and continuator, will find what they need in Kugler's *Handbook of Painting*, edited by Sir Charles Eastlake, P.R.A., with illustrations.

Lanzi gives more ample particulars, and is especially useful in consequence of the manner in which the different schools are brought together by him, and an edition has been published in small and portable volumes; but his methodical work does not possess the charm or interest of that of Vasari's biographies.

Ticozzi's Dictionary of Painters, in 2 vols., will be found a most useful work, and, from its size, very portable.

A very interesting work on the *History of Painting* (*Storia della Pittura*), on the same plan as that of Cicognara for *Sculpture*, is now in course of publication, by Professor *Rossini* of Pisa; the part already published embraces the earlier artists prior to Perugino, and is very interesting, and accompanied by outline engravings of some characteristic works of each painter.

In Italy each great school has had its historian; and there is scarcely an artist of note who has not had his separate biographer, who may be

usefully consulted by the traveller. The Italian translation of *Quatremere de Quinci's* life of Raphael is peculiarly valuable, from the annotations of the translator.

Those who read German may profit much by consulting *Rumohr's Italienische Forschungen*, which contain a great deal of curious matter respecting early Tuscan art. Muller's *Archäologie der Kunst* is also a good guide for the works of art.

Cicognara is the principal authority for Italian sculpture, and we regret that there is no other which can be recommended. It is bulky, expensive, and yet very incomplete, and therefore we notice it merely as the only existing book which can be consulted: any one who could compile a better might render great help to the lovers of art.

Literature.—Ginguené is an interesting, though not always a faithful guide; but perhaps, for the general reader, none better can be found.

The reputation acquired by Roscoe's *Lorenzo de' Medici* was, in some degree, owing to the novelty of the subject. But Roscoe is always elegant, and, so far as literary history is concerned, fairly correct. The Italian edition of Roscoe's *Leo X.*, with notes by Ticozzi, is far more valuable than the original.

Manzoni's Novel, The Promessi Sposi, will add much interest to the scenery of Milan and its vicinity.

Dante's Divina Commedia may be accompanied by the *Commenti Storici* of *Arrivabene*, which, though carelessly written, are tolerably satisfactory.

Brockedon's Italy will present the traveller with some of the most beautiful and correct pictorial representations of the country which have yet appeared, and which may serve vividly to recall to the traveller's memory the interesting scenes through which he has passed.

A volume published under the title of 'Italie des Gens du Monde, Venise,' par *Jules Lecomte*, is a very full guide, and contains an amusing selection of history and anecdote. Guardi is the most exact and methodical guide for Venice.

9.—Maps of Italy.

General.—The best general Maps of Italy are those of Orgiazzi and Stucchi, but they are both incorrect in the details. The same observation applies to all general Maps of Italy published in England, Germany, and France. The Austrian Government is about to publish a general Map of the whole of Italy on an uniform scale, founded on the most recent surveys, some of which, those of the Tuscan and Roman States, have been undertaken for that special purpose.

General Collegno published some years since, at Paris, a useful Geological Map of Italy, founded on all that was then known; recent discoveries, and particularly the labours of our countryman Sir R. Murchison, call for a new edition of it.

Piedmont and Sardinia.—The Sardinian Government has published a very beautiful and correct Map of its Continental States in Italy, in 6 sheets, founded on a trigonometrical survey; and Professor Sismonda is about to publish a reduced Geological Map of the same kingdom based upon the same.

General de la Marmora has published, in two large sheets, a magnificent Map of the Island of Sardinia, which reflects the highest credit on the talents, patriotism, and liberality of that officer, who has been for several years engaged on it, and completed the whole of the surveys nearly at his own expense.

Lombardy.—The Austrian Government has published a very detailed and beautiful Map of the Lombardo-Venetian Kingdom in 80 sheets on a scale of [illegible], and a reduction of it in 4 sheets on a scale of [illegible]; the latter contains everything necessary for the ordinary traveller, and, like all the Maps published by the Imperial Corps of Austrian Geographical Engineers, may be procured at Artaria's, Via di St. Margarita, Milan.

Parma and Piacenza, Modena.—Very accurate Maps of these duchies, on a scale similar to that of the great Map of Lombardy, have been recently published by the Austrian Government.

Tuscany.—The Map of Tuscany by the late Padre Inghirami, in 4 sheets, is very good, and by far the best: it offers some errors of detail, and is often erroneous in its topographical details; but when it is considered that it was the work of a single individual, who, almost unaided by his Government, not only made a trigonometrical survey of his country, but executed the topographical drawing, the highest praise is to be given to its reverend author, one of a family long celebrated in Tuscany for its learning.

A very useful reduction in one sheet of Inghirami's Map has been recently published at Florence by *Segato.*

Signor Zuccagni Orlandini published some years since an Atlas of Tuscany, divided into valleys, a convenient arrangement enough, with very useful statistical details respecting each valley, but the Map part is copied from Inghirami.

As to Signor Zuccagni's great work on the Geography of Italy (*Corografia dell' Italia*), the Maps it contains are compiled from more original works, already cited, and often with little criticism or judgment.

The traveller will find at Artaria's in Milan most of the Maps of Italy published, save those of Tuscany and of Naples, which can only be had generally in their respective capitals.

10.—Objects to be Noticed.

Within the districts described in this work, the walls of Fiesole, and some few Celtic reminiscences in Piedmont, are the only vestiges of the period before the Roman domination.

To the era of the Empire belong the amphitheatre and gates of Verona, the villa of Catullus, the arch of Susa, the ruins of Velleja, the columns of San Lorenzo at Milan, the temple at Brescia, the amphitheatre of Lucca, and some smaller fragments there and in other parts of Tuscany. Amongst these, the amphitheatre at Verona is the most celebrated; the arch of Susa is the oldest; the other vestiges belong to the Lower Empire; but none are in a pure style of architecture. The only one which we can ascribe to the Augustan age (the arch of Susa) is particularly barbarous. To the Roman era belong the buried city of Velleia,—the Pompeii of northern Italy—and the remains of Industria and of Luni.

Amongst the museums of antiques, the *Galeria Reale* of Florence stands pre-eminent. Turin, inferior in other departments, has one of the

finest collections of Egyptian antiquities existing. And the museums of Mantua and Verona, and particularly of Brescia, are all of importance. The *Campo Santo* of Pisa, though not, strictly speaking, a museum, has been a precious depository of classical art. Of Christian antiquities during Roman times, or of the earliest portions of the middle ages, Milan, Verona, and Pisa offer remarkable vestiges. The circular or octangular baptisteries of Florence, Novara, and Oneglia, perhaps, also belong to this class, but there is much difficulty about their history.—St. Mark, at Venice, forms a class of its own.

Although frequently much altered, northern Italy abounds in magnificent specimens of the *Romanesque* style, a variety of which is familiarly known amongst us as Norman. The cathedrals of Pisa, Lucca, Verona, Parma, Borgo, San Donino, and Modena, and the conventual churches of San Zeno (Verona), San Miniato (Florence), San Michele (Pavia), are peculiarly valuable. Most of the larger Lombard churches are interesting from the symbolical and hieroglyphical sculptures of the façades, as well as from their impressive and magnificent character. This Romanesque style was never entirely superseded in Italy till the revival of classical architecture: and, generally speaking, so many schools and styles had a concurrent existence in Italy, that the data by which we judge of the age of a building in France or England lose much of their certainty when here applied.

Gothic architecture in Italy exhibits itself in many marked varieties, and four distinct schools may be observed: (1.) The *Tuscan-Gothic*, remarkable in the earlier periods for its simplicity, and in the latter for the extreme beauty of its forms. (2.) The *Venetian-Gothic*, of which the main type is the Palazzo of San Marco, and which may be traced as far as Brescia. (3.) The *Genoese-Gothic*, more than any other disclosing an imitation of the Arabian or Saracenic models. (4.) The *Lombard-Gothic*, an exuberant variety of the French and German, and which, in the Duomo of Milan, attained transcendant excellence.—To these must be added the Gothic styles appropriated to particular orders; the Austin Friars, the Franciscans, and the Dominicans; and these orders not unfrequently retained the Gothic when it was elsewhere entirely disused.

Connected with the Italian churches, the *Campanili*, or bell-towers, generally detached, constitute a remarkable feature. Those of St. Mark and of Florence are familiarly known, and the latter has no equal for beauty. But the Campanili of Cremona and Modena deserve attention, and in all cases they form a characteristic and pleasing portion of the scenery of Italy.

So much for the styles which we commonly, though not quite accurately, term mediæval. During their prevalence in Italy a homely imitation of Roman or classical architecture had always subsisted, evidenced every now and then in some single example, and then again subsiding. But it never had been studied till the time of *Brunelleschi*. The churches of San Lorenzo and Santo Spirito at Florence are noble examples of his genius. He also possessed great influence throughout Italy, though few direct imitations of his style appear out of his native city. Brunelleschi's tendency is to assimilate his Italian to the Romanesque. But others united the Italian to somewhat of Gothic feeling, after the manner which in France has been termed the style of the *Renaissance*; and this style in Italy has great elegance. The façade of the Certosa of Pavia may be

instanced; but it is more generally discernible in subsidiary portions, in chapels, and in tombs. *Leon Battista Alberti*, one of whose best works will be found at Mantua (Sant' Andrea), bestowed extraordinary thought upon church architecture: whilst *Sanmicheli*, *Scammozzi*, and *Palladio* more peculiarly excelled in their civil buildings, which form the chief ornaments of Verona, Vicenza, and Venice. The traveller should observe the rich edifices of Turin which belong to a later period.

Domestic architecture, in Italy, affords a high interest. Its progress may be traced at least from the 15th century. The interiors of the period of the *Renaissance*, which are frequently well preserved—and Mantua may be instanced as affording a remarkable example—should be well examined, and will well repay this study; as also will most of the palaces of Genoa. In Venice, besides the great beauty of the buildings, the ingenuity of the architect in adapting his plans to the confined and untoward sites will often be found peculiarly interesting. At Verona buildings of this class have a character of their own, of strength and elegance united in the details. Florence excels in the colossal grandeur of its palaces.

The *municipal buildings* of Lombardy are of great and varied merit. In the four *Palazzi del Commune*, or Town-halls, of *Como*, *Bergamo*, *Piacenza*, and *Brescia*, the beauty of the structures is enhanced by their singularity.

The ancient *military architecture* of Italy has been neglected; but Northern Italy abounds in noble mediæval castles and fortifications. The Scaligerian castles in and near Verona are peculiarly grand; and the Modenese are not only curious in themselves, but interesting as being amongst the objects which first tinged the mind of Ariosto with his fondness for tales of chivalry. In Italy, also, will be found the earliest examples of regular fortifications, by which all the ancient modes of defence were superseded.

Sculpture in Italy offers a vast number of objects of the highest interest. The names of Michael Angelo, of Nicolo di Pisa, of Mino da Fiesole, of Bambaja, and of Donatello, and the bronze gates of the Baptistery at Florence, are universally celebrated; but the merits of other Italian sculptors have as yet been scarcely recognised to their due extent by the general traveller.

Of all the more remarkable works of sculpture we believe that we have given sufficient notices; and the traveller should recollect that of some of the best of the Italian sculptors such few specimens exist, that, unless he seizes the opportunity of examining them where they are indicated, he will never meet with them again. Thus, there is scarcely a first-rate fragment of *Luca della Robbia* out of Tuscany; no work of *Bambaja* is found out of Milan and Pavia; no work of *Mino da Fiesole* out of Florence and Fiesole; no work of *Begarelli* out of Parma and Modena. None have been multiplied by casts; few have been engraved, and, when engraved, the representations have been most inadequate.

Working in the *precious metals* was a branch of the sculptor's art, or, as would be better said, trade, for, in the earlier periods at least, they followed it as a craft. Some magnificent specimens, in which enamelled work and jewels are introduced, exist as *pale*, or *palliotti*, altar-tables or coverings. Those of San Marco at Venice, and Sant' Ambrogio at Milan, and the Baptistery at Florence, are amongst the most remarkable. So also

is the more modern one in the cathedral of Pistoia. Many specimens of the same nature, together with votive offerings, cups, vessels, and the like, are still preserved in the sacristies of the churches.

Very early and fine specimens of *Roman mosaic*, that is to say, the mosaic formed by square prisms of coloured or gilded opaque glass, or enamel, will be found at Milan (San Ambrogio and San Lorenzo), Lucca (San Frediano), Pisa (Duomo), Florence (Baptistery and San Miniato), Venise (San Marco and Torcello). The art was continued in practice at Venice till the 16th century, but not so late in Lombardy or in Tuscany. At Novara and Cremona, also, are curious early Christian tesselated pavements. In Tuscany, about the 13th century, a richer kind of working was introduced, employing serpentine, porphyry, and various coloured marbles, as at Lucca (San Frediano), Pisa (Duomo and Baptistery), Florence (Baptistery and San Miniato), which mode of workmanship seems to have been improved into the present beautiful Florentine mosaic of *pietre dure*, or *pietre commesse*. This is composed of the noblest mineral productions, some approaching to the rank of gems, and of the finest marbles, and may be seen in the utmost beauty in the Medicean Chapel of San Lorenzo (Florence), and the Certosa of Pavia.

The stained glass of Italy is exceedingly beautiful. In the cathedrals of Lucca, Pisa, and Florence, as well as in some of the churches of the latter city (Santa Maria Novella in particular), it is most brilliant; so also at Milan. In Venice the colours are not so good. Stained glass, however, does not appear to have become common: we do not recollect any example of it in a parish church, or in any civil building except the Laurentian library, where only two colours are used, but where the design is very elegant.

11.—Fresco-painting.

The traveller's attention is drawn, more particularly than before, to the great works in fresco existing in the part of Italy described in this book, both by remarks inserted at those places where these works are mentioned, and by some preliminary observations, which will be found in a following section (see § 12). The reasons for this are, first, the importance and interest of the subject at the present moment, in consequence of the endeavour to revive the higher style of art by the introduction of fresco-painting in the new Houses of Parliament; and secondly, the facts which are stated by Sir Joshua Reynolds in the following passage (Lect. V.):—"The principal works of modern art are in *fresco*, a mode of painting which excludes attention to minute elegances: yet these works in fresco are the productions on which the fame of the greatest masters depends: such are the pictures of Michael Angelo and Raffaelle in the Vatican; to which we may add the Cartoons, which, though not strictly to be called fresco, yet may be put under that denomination: and such are the works of Giulio Romano at Mantua. If these performances were destroyed, with them would be lost the best part of the reputation of those illustrious painters; for these are justly considered as the greatest efforts of our art which the world can boast. To these, therefore, we should principally direct our attention for higher excellences."

Though it is probable that the majority of persons interested in art are

a little more acquainted with the true nature of Fresco-painting than they might have been a few years since, before the public interest in the subject which has of late been felt was excited, and when the popular belief was that every picture painted on a wall was fresco, including in that simple term oil and distemper, gesso and tempera painting,—still a few words may not be out of place upon the theory of fresco-painting, its eminent applicability to great works, and the information which all lovers of high art should feel it a duty to obtain concerning it, in consequence of the present movement towards forming a school of *historical* painting in this country.

The style of painting called Fresco-painting is so denominated simply from the meaning of the term Fresco, or Fresh, alluding to the fresh or wet lime, which, with an admixture of sand, forms the ground upon which the painter works. This ground is formed of one part of quick lime, with some portion of its burning nature slaked out of it, and two of carefully washed silver-sand. The colours used are those which are not changed or affected by the chemical action of caustic lime, and, being laid upon the ground in its wet state, are partially absorbed into it, and the whole forms a concretion which, when dry, presents a surface impervious to the action of water, and proof against all change or decay, save what is caused by the want of care in the first preparations, or after neglect, always excepting that which the hand of Time slowly but surely effects.

The dry surface has also a certain crystalline glisten in it, which, no doubt, aids in giving the illuminating power which so strikingly distinguishes fresco from all other modes of painting. Indeed a fresco may be said to give out light instead of absorbing it.

The claims of fresco as the material best fitted for the execution of great works, may be considered under three heads:—1st. For the simplicity and dignity of composition to which the artist who truly appreciates the capabilities of the material is insensibly induced, and by which his meaning is so much more intelligibly conveyed than in the more florid representations to which he is tempted by the flexile nature of other materials; 2nd. For its illuminating properties already alluded to, and the readiness with which it is seen in all variety of light, owing to its equality of surface, free from the gloss and unequal shine which is inseparable from oil-paint; and, 3rd. For its durability and freedom from change of any kind where ordinary care is taken.

For the establishment of the first proposition it is only necessary to appeal to the works and practice of the most celebrated painters, and it will invariably be found that their greatest and most famous works are those they executed in fresco. Where it is possible to institute a comparison between their pictures in oil and their paintings in fresco, it will be acknowledged that those who possessed equal mechanical skill in both materials produced the greatest and most interesting results in fresco. The works of Michael Angelo, Raffaelle, and Domenichino make this evident. It may be said that we have but little means of instituting the comparison in M. Angelo's case. He cared so little for oil-painting, that the old story (fable as it may be) told of him is eminently characteristic of the man, namely, that he said that "Painting in fresco was an occupation worthy of a man, while oil-painting was only fit for women and children."

But in the practice of Raffaelle and Domenichino there is no lack of evidence in support of this opinion. Who will not rank the Stanze and Cartoons* of Raffaelle as the highest efforts of his genius? and what comparison can be instituted between the oil pictures of Domenichino (not even excepting the St. Jerome) and his frescoes at Grotta Ferrata, and in the churches of St. Luigi and St. Maria degli Angeli, at Rome? Nothing is more striking in the paintings of the masters above alluded to than the intelligible manner in which the stories of the subjects are told; and this important quality, so indispensable in works intended to elevate and instruct the mind, is equally conspicuous in the frescoes of the earlier masters. Take, for instance, Giotto, who, amidst all his dignity, grace, and refinement, is as legible as Hogarth or Wilkie. The great charm, after all, of fresco-painting, is the way in which it absolves the spectator from all sensation of the material—"paint." Technical intricacies and tricks of the trade, such as "surfaces," "variety of texture," &c., are never thought of. Where the execution of a fresco is sufficiently complete, so as not to obtrude palpable deficiency upon the eye, the mind neither calls for nor requires those adventitious aids of art by which, after all, nature is only approached at a most respectful distance, but is entirely satisfied and absorbed in the contemplation of the intellectual properties of the composition. With regard to the second proposition, namely, the illuminating property possessed by Fresco, and its aptitude for all variety of light in buildings, it may safely be asserted that, in this respect, *believing* will be the inevitable result of *seeing*. Go where you will through the length and breadth of Italy, in and out of any of its many thousand churches, and countless evidences of this assertion will be presented to you. As a modern instance, Hesse, one of the best fresco-painters at Munich, stated to the writer of this, that he tested the comparative powers of oil and fresco in viewing them at a distance, by placing an oil study, which he had made for the head of the Virgin in the painting at the end of the north aisle in the basilica of St. Boniface, side by side with the fresco, which was exactly the same size, and on retiring to the west end of the church the oil study was *invisible*, while the fresco shone out (to use Hesse's own expression) "like light itself."

In the third and last place, it remains to speak of the durability of Fresco, and its freedom from change, where ordinary care is taken. The present condition of many of the frescoes in Italy will no doubt be a matter of disappointment and surprise to those who are unacquainted with the causes which have produced such lamentable results. But when it is considered with what utter neglect these great works have been, and are still, alas! treated, the surprise will be, not that they are thus injured, but that any trace whatever exists of them. Roofs have been stripped of their covering, and winter and foul weather allowed free access to such works as those of Correggio at Parma, and Pordenone at Piacenza. Fires lighted in the middle of the Stanze of the Vatican have mercilessly smoked the School of Athens, and Dispute of the Sacrament. The candles of the Altar in the Sistine Chapel have flared and guttered over the Last Judgment of M. Angelo for centuries; and as late as 1847 the writer of this saw three

* The cartoons are here mentioned on account of their design being eminently of a fresco character.

distinct streams of rain pour over Giotto's Last Judgment through the broken ill-fitting windows of St. Maria dell' Arena, at Padua; and to earnest remonstrance made to the Cicerone to get this sad state of things altered or amended, the only reply obtained was a shrug of the shoulders, and an intimation that the Padrone "lived at Venice, and that nothing could be done without his consent,"* &c. Indeed, with every species of neglect and injury have these immortal works been visited, and so deeply rooted is the national indolence, that even now, when the present pecuniary value has been discovered, and a plentiful harvest annually reaped by the countless tribe of Ciceroni, both civil and ecclesiastical, of high and low degree, scarcely an effort is made to retain the golden egg which is gradually but surely escaping from their possession. Yet even in Giotto's Chapel and other places where carelessness and neglect have been the order of the day, how wonderful is the preservation of many of the frescoes and much of the decoration! and, in some instances, such as Gozzoli's frescoes in the chapel of the Palazzo Riccardi at Florence, and the works of Spinello Aretino, and Taddeo Gaddi in the Chapter-room of St. Miniato, and Sta. Maria Novella in the same city, all painted early in the 15th century, where ordinary care has been taken, the frescoes are almost as fresh as the day on which they were painted. Gozzoli's frescoes in the Campo Santo at Pisa are in a wonderful state of preservation, when it is reflected that for centuries they have been exposed to the immediate contact of weather, with all its alternations of heat and cold.—*I. C. H.*

12.—Music.

"There is no feature of Italy in which the traveller is more liable to disappointment than its music; a vague idea still pervading many persons that Grisis are to be found at every country town opera,—that the streets are never empty of singing,—and that 'all those churches, open from morning to night,' must mean organ-playing and choral performance, of some sort or other. Now, without stopping to point out how a sweeping denial of all this would be as unfair to the genius of a country which has been always spontaneous, no less than elaborate, as the sweeping expectation is ridiculous, a word or two may in some degree protect the tourist from disappointment. In the first place, he must prepare himself for a declamatory style of dramatic singing, in which the old French usages (reviled by the Burneys and Walpoles) are more nearly approached than is agreeable to cultivated taste. Next he must recollect that, save in the winter, and at Carnival times, he will fall upon the bad opera season at the great theatres of Milan and Venice ('La Fenice' indeed is not open in autumn). At the fairs a 'star or two' are generally secured to add their attractions to the manager's bill of fare; and at the second-class towns, such as Verona, Vicenza, Padua, there is a chance of tolerable average companies, but hardly singers of 'primo cartello.' The best assemblage, I have been told, is generally at Trieste, early in September. In the churches, even the Duomo at Milan, and St. Mark's, Venice, the performances on high days and holidays are nothing short of disastrous. All trace,

* A more worthy act of devotion to art could not be paid than the finding out of this Padrone, persuading him to give orders that the windows of this unique monument of Giotto's genius should be repaired, and *seeing it done*.

moreover, of the fine unaccompanied church music of Italy, most of which was perpetuated by MS. copies, has vanished from the shops. Lastly, though Italy produces surpassing instrumentalists, the taste for instrumental music hardly secures sufficient to maintain them at home. I never heard of an orchestral concert, or saw sign of a single new composition, save fantasias on the favourite opera themes. This does not sound very tempting: and yet the dilettante who troubles himself to seek, will, I think, discern that the sense of tune among the people is still living; and when he recollects that Rossini sprang up to amaze Europe, at a time little more promising than the present, will pause ere he echoes the common *growl*, 'There is no more music in Italy.' "—*H. F. C.*

In the remarks upon works of art which are inserted in the following pages, the object has been to promote the enjoyment of the traveller, by directing his attention to the beauties of every school; and not to dwell upon the defects of any one in a cynical spirit, or to adopt any particular or limited theory of art. There was a wish, however, first to point out the great qualities of mind, before the power and graces of manipulation, however beautiful.

Tables of Foreign Coins reduced into the different Currencies of Italy.

I. INTO PIEDMONTESE CURRENCY.

	Francs.	Centimes.		Francs.	Centimes.
English Sovereign	25	21	Tuscan Scudo of 10 Pauls	5	60
Crown of 5 Shillings	6	25	Dena of 15 Pauls.	8	40
Shilling	1	25	Paul	0	56
French Napoleon d'Or 20 frs.	20	00	Florin	1	40
5 franc piece	5	00	Roman Doppia, gold	26	87
1 ditto	1	00	Scudo, 10 Pauls	5	37
Austrian or Milanese Lira	0	87	Paul	0	54
Crown of 6 Lira	5	22	Neapolitan Oncia of 3 Ducals	12	99
Gold Sovrana	34	80	Scudo of 12 Carlini	5	09
Tuscan Zecchino	11	20	Carlino	0	42½

II. INTO MILANESE CURRENCY.

	Aust. Lira.	Centimes.		Aust. Lira.	Centimes.
English Sovereign	29	00	Tuscan Paul	0	67
Crown	7	25	Florin	1	67
Shilling	1	49	Roman Doppia	30	87
French Napoleon d'Or	23	00	Scudo of 10 Pauls	6	17
5 franc piece	5	75	Paul	0	62
1 ditto	1	15	Neapolitan Oncia	14	93
Tuscan Zecchino	13	33	Scudo of 12 Carlini	5	85
Scudo of 10 Pauls	6	66	Carlino	0	49

III. INTO TUSCAN CURRENCY.

	Pauls.	Grazie.		Pauls.	Grazie.
English Sovereign	45	00	Roman Paul	0	7 7/10
Crown	11	2	Neapolitan Oncia	23	1½
Shilling	2	2½	Scudo of 12 Carlini	9	0 7/10
French Napoleon	35	5½	Carlino	0	6
5 franc piece	8	7¼	Milanese Sovrana, gold	62	1
1 franc ditto	1	6¼	Scudo of 6 Lira	9	2½
Roman Doppia since 1839	46	7½	Lira	1	5½
Scudo of 10 Pauls	9	47 7			

TABLE 1. *English Money reduced to an equivalent Value in the Money of the several Italian States.*

English Money.			Lira Nova or Franc.		Austrian Lira.		Tuscan Scudi, Pauls, and Grazie.			*English Money.*			Lira Nova or Franc.		Austrian Lira.		Tuscan Scudi, Pauls, and Grazie.		
£.	s.	d.	Lira	cent.	Lira	cent.	Sc.	Pl.	Gr.	£.	s.	d.	Lira	cent.	Lira	cent.	Sc.	Pl.	Gr.
0	0	1	0	10¼	0	12	0	0	1¼	5	0	0	126	5	145	00	22	5	0
0	0	2	0	21	0	24	0	0	3	6	0	0	151	26	174	00	27	0	0
0	0	4	0	42	0	48	0	0	6	7	0	0	176	47	203	00	31	5	0
0	0	6	0	63	0	72	0	1	1	8	0	0	201	68	232	00	36	0	0
0	1	0	1	26	1	44	0	2	2	9	0	0	226	89	261	00	40	5	0
0	2	0	2	52	2	89	0	4	4	10	0	0	252	10	290	00	45	0	0
0	3	0	3	78	4	33	0	6	6	20	0	0	504	20	580	00	90	0	0
0	4	0	5	04	5	80	0	9	0	30	0	0	756	30	870	00	135	0	0
0	5	0	6	30	7	25	1	1	2	40	0	0	1008	40	1160	00	180	0	0
0	10	0	12	60	14	50	2	2	4	50	0	0	1260	50	1455	00	225	0	0
0	15	0	18	90	21	75	3	3	6	60	0	0	1512	60	1740	00	270	0	0
1	0	0	25	21	29	00	4	5	0	70	0	0	1764	70	2030	00	315	0	0
2	0	0	50	42	58	00	9	0	0	80	0	0	2016	80	2320	00	360	0	0
3	0	0	75	63	87	00	13	5	0	90	0	0	2268	90	2610	00	405	0	0
4	0	0	100	84	116	00	18	0	0	100	0	0	2521	00	2900	00	450	0	0

The Lira Nuova d'Italia, equivalent to the French Franc, is the current coin of the Kingdom of Sardinia and of the Duchies of Piacenza, Parma, and Modena.

The Austrian Lira, equal to 87 centimes of the Lira Nova, is only current in the Lombardo-Venetian territories.

The annexed Table has been calculated at the par of exchange, *i. e.* at the comparative intrinsic values of the precious metals contained in the English sovereign and the different foreign coins comprised in it.

TABLE 3. *Showing the Value of the different Measures of Distances employed in Italy, reduced to English Miles and Furlongs.*

Foreign Distances.	Reduced to English.				Foreign Distances.	English.		
	Yards.	Miles.	Furl.	Yds.		Miles.	Furl.	Yds.
French Myriamètre .	10,936	6	1	156				
Piedmontese Mile .	2,699	1	4	60	Piedmontese Post . . .	4	4	168
Milanese Mile . .	1,952	1	0	192	Milanese Post	8	6	200
Venetian Mile . .	2,114	1	1	134				
Parma & Piacenza M.	1,619	0	7	79	Tuscan Post of 8 Miles . .	8	1	164
Tuscan Mile . . .	1,808	1	0	48	Roman Post of 8 Miles . .	7	3	44
Roman Mile . . .	1,628	0	7	88	Neapolitan Post of 8 Miles .	11	0	112
Austrian Mile of 4000 klafter	8,297	4	5	155				

TABLE 2. *Currency of the different Italian States reduced into English Money, at the par of exchange.*

MILAN.		ENGLISH.			TUSCANY.			ENGLISH.			ROME.			ENGLISH.			NAPLES.			ENGLISH.		
Lire.	Centimes.	£.	s.	d.	Scudi.	Paula.	Grazie.	£.	s.	d.	Scudi.	Paula.	Baiocchi.	£.	s.	d.	Ducats.	Carlini.	Grani.	£.	s.	d.
0	1	0	0	$0\frac{8}{100}$	0	0	1	0	0	$0\frac{7}{10}$	0	0	1	0	0	$0\frac{3}{10}$	0	0	1	0	0	$0\frac{4}{10}$
0	10	0	0	$0\frac{8}{10}$	0	0	4	0	0	$1\frac{3}{10}$	0	0	5	0	0	$2\frac{6}{10}$	0	0	5	0	0	2
0	50	0	0	$4\frac{15}{100}$	0	1	0	0	0	$5\frac{3}{10}$	0	1	0	0	0	$5\frac{3}{10}$	0	1	0	0	0	4
1	00	0	0	$8\frac{1}{4}$	0	2	0	0	0	$10\frac{6}{10}$	0	2	0	0	0	$10\frac{6}{10}$	0	2	0	0	0	8
2	00	0	1	$4\frac{1}{2}$	0	3	0	0	1	$3\frac{2}{10}$	0	3	0	0	1	$3\frac{2}{10}$	0	3	0	0	1	0
3	00	0	2	$0\frac{1}{4}$	0	4	0	0	1	$9\frac{2}{10}$	0	4	0	0	1	$9\frac{2}{10}$	0	4	0	0	1	4
4	00	0	2	9	0	5	0	0	2	$2\frac{6}{10}$	0	5	0	0	2	$2\frac{6}{10}$	0	5	0	0	1	8
5	00	0	3	$5\frac{1}{4}$	1	0	0	0	4	$5\frac{2}{10}$	1	0	0	0	4	$3\frac{1}{2}$	1	0	0	0	3	$4\frac{1}{2}$
10	00	0	6	$10\frac{1}{2}$	2	0	0	0	8	$10\frac{6}{10}$	2	0	0	0	8	$6\frac{1}{4}$	2	0	0	0	6	$8\frac{1}{2}$
15	00	0	10	4	3	0	0	0	13	$3\frac{2}{10}$	3	0	0	0	12	$9\frac{3}{4}$	3	0	0	0	10	$0\frac{1}{4}$
20	00	0	13	$9\frac{1}{2}$	4	0	0	0	17	$9\frac{8}{10}$	4	0	0	0	17	$0\frac{1}{2}$	4	0	0	0	13	5
30	00	1	0	$8\frac{1}{4}$	5	0	0	1	2	$2\frac{5}{10}$	5	0	0	1	1	$3\frac{3}{4}$	5	0	0	0	16	$9\frac{1}{2}$
40	00	1	7	7	10	0	0	2	4	5	10	0	0	2	2	$7\frac{1}{2}$	10	0	0	1	13	$6\frac{1}{2}$
50	00	1	14	$5\frac{3}{4}$	15	0	0	3	6	$7\frac{5}{10}$	15	0	0	3	3	$10\frac{7}{2}$	15	0	0	2	10	$3\frac{1}{2}$
60	00	2	1	$4\frac{1}{2}$	20	0	0	4	8	10	20	0	0	4	5	$2\frac{1}{2}$	20	0	0	3	7	1
70	00	2	8	$3\frac{1}{4}$	30	0	0	6	13	3	30	0	0	6	7	$9\frac{1}{2}$	30	0	0	5	0	$7\frac{1}{2}$
80	00	2	15	2	40	0	0	8	17	8	40	0	0	8	10	5	40	0	0	6	14	2
90	00	3	1	$10\frac{3}{4}$	50	0	0	11	2	1	50	0	0	10	13	$0\frac{1}{2}$	50	0	0	8	7	$8\frac{1}{2}$
100	00	3	9	$0\frac{1}{2}$	60	0	0	13	6	6	60	0	0	12	15	$5\frac{1}{4}$	60	0	0	10	1	3
200	00	6	18	$0\frac{1}{2}$	70	0	0	15	10	11	70	0	0	14	18	$2\frac{3}{4}$	70	0	0	11	14	$9\frac{1}{2}$
300	00	10	7	$0\frac{3}{4}$	80	0	6	17	15	4	80	0	0	17	0	10	80	0	0	13	5	4
400	00	13	16	1	90	0	0	19	19	9	90	0	0	19	3	$5\frac{1}{2}$	90	0	0	15	1	$10\frac{1}{2}$
500	00	17	5	$1\frac{1}{4}$	100	0	0	22	4	2	100	0	0	21	6	$0\frac{1}{4}$	100	0	0	16	15	5
600	00	20	14	$1\frac{1}{2}$	200	0	0	44	8	4	200	0	0	42	12	1	200	0	0	33	10	10
700	00	24	3	$1\frac{3}{4}$	300	0	0	66	12	6	300	0	0	63	18	$1\frac{1}{2}$	300	0	0	50	6	3
800	00	27	12	2	400	0	0	88	16	8	400	0	0	85	4	2	400	0	0	67	1	8
900	00	31	1	$2\frac{1}{4}$	500	0	0	111	0	10	500	0	0	106	10	$2\frac{1}{4}$	500	0	0	83	17	1
1000	00	34	10	$2\frac{1}{2}$	1000	0	0	222	1	8	1000	0	0	212	0	5	1000	0	0	167	14	2

A HAND-BOOK

FOR

TRAVELLERS IN NORTHERN ITALY.

SECTION I.

PIEDMONT AND SARDINIAN LOMBARDY.

INTRODUCTORY INFORMATION.

1. *Territory, Government.* — 2. *Nature of the Country, Produce, Revenue.* — 3. *Language.* — 4. *Fine Arts, Literature.* — 5. *Posting, Money, Weights, Measures, &c.*

ROUTES.

[In the tables of contents throughout this work the names of places are printed *in italics* only in those routes where they are *described*.]

ROUTE	PAGE	ROUTE	PAGE
1. *Susa* to *Turin*	6	7. Turin to Nice, by the *Col di Tenda*	49
2. Turin to Milan, by *Novara*	30	8. Turin to Oneglia, by *Cherasco*	54
3. Turin to Milan, by *Casale* and *Mortara*	39	9. Turin to Oneglia, by *Mondovi*	57
4. Turin to *Asti*, by *Chieri*	42	10. Alessandria to Savona, by *Acqui* and *Dego*	58
5. Turin to Genoa	43	11. Turin to Savona	61
6. *Alessandria* to Piacenza	47		

§ 1. TERRITORY.—GOVERNMENT.

What Frederick, or Voltaire for him, said of Prussia, that it was made up of *pièces rapportées*, is most particularly applicable to the continental dominions of the King of Sardinia. On this side of the Alps, the following are the component parts, united under the authority of the present dynasty:—*Piedmont proper*, the nucleus of the present kingdom, gained from the Counts of Provence, by Peter Count of Savoy, in 1220. The *Marquisate of Susa*, which, at an earlier period, included the greater part of Piedmont, but which was afterwards restrained to narrower bounds. The *Principality of Carignano*, a modern dismemberment of the Marquisate of Susa. The *Marquisate of Ivrea*, which submitted to Savoy in 1313. The small *Marquisate of Ceva*, at the foot of the Apennines; the *Lordship of Vercelli*, which, after several changes of masters, was ceded by Milan to Savoy in 1427. The *County of Asti*, ceded by Charles V. to Duke Charles IV. in 1531. The *Marquisate of Saluzzo*, long contested by the French and which, though cutting into the heart of Piedmont, was not fully acquired

the Dukes of Savoy till 1601. The *Duchy of Montferrat*, obtained by the Dukes of Savoy in 1631. Several dismemberments of the Duchy of Milan, namely, the Provinces of *Alessandria*, *Valenza*, *Tortona*, the *Oltre Po Pavese*, and the *Novarese*, ceded to Sardinia by the treaty of Aix la Chapelle in 1748; and some smaller districts. And, lastly, *Nice*, *Oneglia*, and the *Genoese States*, &c., which are treated of in the next Section.

Previously to the occupation of Italy by the French, these territories were all respectively governed by their local laws. Under Napoleon, Piedmont continued annexed to the Empire; and, since the restoration of the House of Savoy, much of the French administration has been retained, in connexion, however, with the original institutions, which have been partially restored. The government since 1848 is constitutional monarchy, consisting of a king, a senate, and a chamber of representatives: the municipal bodies have much power. The Dukes of Savoy, as is well known, acquired the regal title at the beginning of the last century. The following is their succession from the time of Emanuele Filiberto (1553), by whom the fortunes of the House were restored, and who is considered as the founder of the Monarchy:—

1580. Carlo Emanuele I.	1773. Vittorio Amedeo III.
1630. Vittorio Amedeo I.	1796. Carlo Emanuele IV.
1637. Francesco Giacinto.	1802. Vittorio Emanuele.
1638. Carlo Emanuele II.	1821. Carlo Felice.
1675. Vittorio Amedeo II.	1831. Carlo Alberto.
1730. Carlo Emanuele III.	1849. Vittorio Emanuele II.

At the Congress of Vienna, the right of succession, in the event (which happened) of the failure of male issue in the direct royal line of Vittorio Amedeo II., was secured to the collateral branch of Savoy Carignan. The founder of this branch was the Prince Tomaso Francesco (born 1596, died 1656), the fourth son of Carlo Emanuele II.; and upon the death of Carlo Felice, without male issue, the late king, as the descendant of Francesco Tomaso, obtained the crown accordingly. Defeated by the Austrians at Novara on the 23rd of March, 1849, he abdicated in favour of his son, the reigning Monarch, and retired to Oporto, where he died soon afterwards. The royal family now consists of his Majesty Vittorio Emanuele, King of Sardinia, Cyprus, and Jerusalem; Duke of Savoy, Genoa, &c.; Prince of Piedmont, &c.: born March 14, 1820, ascended the throne March 23, 1849. The king is married to Maria Adelaide Francesca, Archduchess of Austria, and daughter of the Archduke Renier; born June 3, 1822; married April 12, 1842. They have five children; the eldest, Humbert Carlo Emanuele, being Prince of Piedmont and prince royal, born March 14, 1844.

§ 2. Nature of the Country.—Produce.—Revenue.

Extent, Population, Agriculture, Food.—The area of the continental portion of the kingdom of Sardinia, including the Alps of Savoy and the Maritime Alps, is estimated at 19,850 sq. miles, with a population of 4,140,000. Of this, the portion which belongs to Piedmont consists of 12,280 sq. miles and 2,345,000 inhabitants. The fertile region of Piedmont, extending downwards from Mont Cenis and the Simplon to the Maritime Alps and the Northern Apennines, is the most productive part of the continental kingdom. It requires, however, great, careful, and laborious irrigation, and the Po and the streams flowing into it supply the water. The farms are generally small, and in some instances cultivated by the proprietors, but generally the Metayer system prevails. In most respects the cultivation resembles that of the flat country of Lombardy. The productions are maize, the chief article of food,—wheat, rice, hemp, silk, the most important after maize,—beans, and other pulse vegetables. There are several

extensive vineyards, and the wines, especially those of Asti, are reputed in the country for superior excellence. They are not, however, in general well prepared, and are often either acid or sweet. Piedmont exports a surplus produce for the consumption of Genoa, Nice, and the provinces bordering on the Mediterranean.

The continental Sardinian States do not, however, produce a sufficient quantity of farinaceous food for the wants of the populatiou. The average importation of foreign grain has been calculated to be—of wheat, 201,278 English qrs.; of Indian corn and other grain, 47,398 English qrs.: total 248,671 English qrs. The produce of oats of the continental states of Sardinia is sufficient for the consumption, except in bad years, when the deficiency is made up by importation from Lombardy and the Romagna. The number of horses is small in proportion to what it is in countries north of the Alps; oxen and cows are generally used for agricultural purposes. Barley is greatly consumed for the feeding of swine. Beer is made in the country, but in small quantities, and is very bad. Beet-root is very little cultivated in the continental states of Sardinia. A few years ago it was attempted to grow beet-root for the purpose of making sugar, but, that thus produced coming dearer than colonial sugars, the cultivation of beet-root for this object has ceased. The quantity of hemp produced in the continental states of Sardinia represents a yearly value of £400,000; but is not sufficient for the wants of the country, including those of the naval arsenal of Genoa.

What flax is grown in Piedmont is consumed in the country.

Tobacco being a royal monopoly, its cultivation is strictly prohibited; a small quantity is however grown in the island of Sardinia.

The nature of the agricultural produce consumed for food varies in different parts of the country. In the towns wheat is extensively used. The inhabitants of the plains and low hills of Piedmont consume at least as much Indian corn and rye as wheat. In the Alpine valleys wheat is an article of luxury, and Indian corn, potatoes, rye, and buckwheat are the only articles of food used by the great majority of the inhabitants. In the Apennines and the hills of Montferrat chestnuts form an important article of consumption; and lastly, rice, the production of the provinces of Vercelli, Novara, and Lomellina, to the extent of 137,000 English qrs., is consumed in the country.

A species of porridge called Pollenta, made from Indian corn, a soup of vegetables, such as pumpkins, onions, &c., together with coarse bread and wine, which in this country is of a heavy and nutritious quality, and of a very low price, form the ordinary food of the working and labouring classes in the states of Sardinia.

Manufactures.—In the continental states of the kingdom of Sardinia, the Genoese and other silk velvets and stuffs, stockings, common linens and woollens, for the use of the labouring classes, tanneries, several distilleries, with some unimportant works in iron, paper, glass, and earthenware, form the principal manufactures. Canvass and cordage, with other articles for fitting out vessels, are manufactured in the towns along the coast: and the ships of Sardinia are constructed in the country. In Genoa, Turin, Nice, and some other towns, optical, surgical, and musical instruments, jewellery and fancy articles, are manufactured; but excepting for domestic consumption, and that not in sufficient quantities, (with the exception of silk stuffs, velvets, and paper,) this kingdom cannot be considered a manufacturing country. The hours of labour, and the employment of children in manufactories, are regulated by printed rules issued by the government.

Revenue and Taxation.—The revenue is derived from the land-tax, the customs, the excise upon home production, and minor sources. The two branches of customs and excise yield annually an average of from 42,500,000 to 43,500,000 lire the land-tax, &c., about 28,000,000; post-office, &c., 2,250,000; mines, patents

fees, coinage, &c., 1,500,000. Total, 74,750,000 lire. The expenditure, including the interest of the national debt, being something under the receipts. The national credit of Sardinia consequently stands high. The amount of the public debt is about £10,000,000, bearing interest, part at 4 and part at 5 per cent. Notwithstanding the great expenses incurred by the late war, the finances of Sardinia may now be said to be in a prosperous condition, in a great measure owing to the wise adminstration of the present Prime Minister Azeglio, and the great advances made by the government of Victor Emanuel II. towards a liberal commercial policy.

Before the Christian era the gold-mines of this region were productive; and at present most of the rivers descending from the Alps into the Po are still auriferous, though affording but a poor living to those who are employed in washing the sands.

The Piedmontese are not handsome, but they are strong and well built, and very active and industrious; and, in the rural districts, very simple and honest. The Roman Catholic religion is not merely the established but the dominant creed, and its ascendancy is strictly maintained. It may be noticed that, unlike most other parts of the Continent, the Sunday is very strictly observed in the Sardinian states; the shops, and all the public offices, including the post-office, being closed. But since the accession of the present sovereign, the Protestants of the Alpine valleys are no longer persecuted, and they have been even permitted to erect a church at Turin.

§ 3. Language.

The Piedmontese dialect is much more like the Provençal than any other of the modifications of the *Volgare* in the north of Italy. But this similarity is not the effect of mixture or corruption: it is an original language, holding a middle place between the two languages of Provençal and Italian, with some peculiar intonations and vowels; which, in addition to its vocabulary, render it perfectly unintelligible to a stranger, however well versed he may be in the sister tongues. The Piedmontese is the universal speech of the country, and employed by high and low; though, of course, all persons of education, or who have transactions with strangers, speak Italian. French is in very common use at Turin, Saluzzo, and Susa; first introduced, without doubt, by the court and followers of the Dukes of Savoy, and kept up by the frequent occupations which the country sustained from their Gallic neighbours. Now, however, it is losing its ascendancy, and is rather discouraged by the government.

§ 4. Fine Arts.*—Literature.

The manner in which the dominions of the House of Savoy have been compacted renders it rather difficult in some cases to define who are the great men whom it can claim. The best painters that were naturalised here, such as *Gaudenzio Ferrari*, a native of Val Sesia (see Vercelli), *Lanini*, and *Solari*, really belong to the Milanese school. The last, Solari (fl. 1530), the son-in-law of Lanini, was born at Alessandria. He was an imitator of Raphael, and not without success. *Guglielmo Caccia*, otherwise called *Moncalvo* (1568-1625), so named from the place where he fixed his residence, worked much at Turin, Novara, and Vercelli. Some consider him as a follower of the Carracci, a point disputed by Lanzi, and apparently with good grounds. The eighteenth century produced a host of inferior artists. The Dukes of Savoy were liberal and splendid collectors of works of art, and they also invited many foreign artists, as *Balthazar*

* On this subject consult Kugler's 'Handbook of Painting in Italy,' edited by Eastlake—a work designed for the information of travellers.

Matthew of Antwerp; *Jan Miel*, a pupil of Vandyke; and *Daniel Seyter* of Vienna. Very recently the Academy has received much encouragement: it was first founded in 1678. A certain number of pupils are sent to Rome, and are there maintained at the expense of the government. It was re-organised by the King Carlo Felice in 1824, and was afterwards denominated the *Academia Albertina*, after the then reigning sovereign. No painter of any eminence has been produced, and the only good Piedmontese engraver, *Porporati*, is dead, without a successor. One, however, of the best sculptors of the present age, *Marochetti*, may perhaps be considered as a Piedmontese. The Piedmontese school of architecture in the last century exhibits some genius: that of the present day is not remarkable.

Literature is flourishing; offering as good if not a better prospect than in any other state of northern Italy. French literature is losing much of its influence, and of German little is known. Though only what may be termed a commercial symptom, the art of printing is carried to great perfection. It is in history, belles-lettres, and science, that the Piedmontese (using the term for the Italian subjects of Sardinia) are most distinguishing themselves. Manno, Balbo, Cibrario, Ricotti, Bertoletti, Pellico, D'Azeglio, Nota, Gioberti, Sclopis, Peyron, Maremo, Romani, Plana, Collegno, Alberto della Marmosa, Lorenzo Pareto, Moris, Gené, are an honour to their country.

§ 5. POSTING, MONEY, &c.

No post-horses can be furnished until the traveller has procured a *bolletone*, which is a stamped printed paper containing the route, and is issued by the post-office, and for which 75 centimes are paid. This document is made out for the several roads—*e. g.* from Turin to Genoa; and contains the names of the several stations, the length of the posts, and the principal regulations as to the number of horses required for the different classes of carriages. The bolletone is valid for 24 hours only, so that it requires to be renewed if the traveller should choose to stop, or should even from an accident be detained on the road longer than that time. The regulations respecting the post are numerous and intricate: they are all contained in a little book published by authority, intituled 'Petit Livre Postal à l'usage des Voyageurs dans les états de terreferme de S. M. le Roi de Sardaigne.' The ordinance which it contains regulating the post has 104 sections, and might perhaps, by the application of due ingenuity, raise as many questions as an Act of Parliament of the same length. The price per post is the same as it used to be in France before the recent alterations, viz. 1 fr. 50 cents; the postilion is entitled to 75 cents per post, and from 1 fr. 50 c. to 2 fr. is what he usually receives. The amount, including postilion at the rate of 1 fr. 50 c. per post, may be reckoned according to the following table:—

Posts.	2 Horses.	3 Horses.
1	4 50	6
1½	5 62	7 50
1¾	6 75	9
1¾	7 87	10 50
2	9	12
2¼	10 12	13 50
2½	11 25	15
2¾	12 37	16 50
3	13 50	18

MONEY, WEIGHTS, MEASURES.

The coinage is exactly of the same tariff and divisions as in France: some few pieces of the old Savoy coinage are current, but they are rarely seen.

Silver Coins.

1 franc	=	100 centimes	=	20 sous	=	$9\frac{1}{2}d.$	English.
$\frac{1}{2}$ „	=	50 „	=	10 „	=	$4\frac{3}{4}d.$	„
$\frac{1}{4}$ „	=	25 „	=	5 „	=	$2\frac{3}{8}d.$	„
5 „	=					3*s.* $11\frac{1}{2}d.$	„

Gold Coins.

Pieces of 20 francs or Napoleons = 15*s.* 10*d.*

VALUE OF SOME OF THE COINS OF THE NEIGHBOURING COUNTRIES IN THE CURRENCY OF SARDINIA.

A Zwanziger or Lira Austriaca is equal to 87 centimes; $5\frac{1}{4}$ zwanzigers are current as equal to 5 francs. An Austrian florin is equal to 2 francs, 50 centimes. A Swiss batz is equal to 15 centimes. 7 batzen = 1 franc.

GOLD AND SILVER WEIGHT.							VALUES IN ENGLISH TROYWEIGHT.		
Mark.		Oncie.		Denari.		Grani.	Ounces.	Pennywts.	Grains.
1	=	8	=	192	=	4608 =	7	18	3
		1	=	24	=	576 =		19	$18\frac{3}{8}$
				1	=	24 =			$19\frac{15}{64}$

The Rubbo, commercial weight, is 25 pounds. This pound or libra contains $1\frac{1}{2}$ Mark or 12 ounces of the gold and silver weight. Therefore, 100 pounds of Turin = 81·32 lb. Avoirdupois.

Wine Measure.

The Brenta is divided into 6 Rubbi, 36 Pinte, and 72 Boccale. The Brenta =14·88 Gallons English; the Rubbo = 2·48 Gals.; and the Boccale is rather more than a pint and a half.

Long Measure.

The foot = 12·72 English inches, or 0·323 of a Mètre. The raso or ell = 23·3 English inches, or 0·5915 of a Mètre.

The Piedmontese mile is reckoned at 2466 P. mètres = 2697 English yards = $1\frac{1}{2}$ mile and 57 yards English; consequently, as the Poste consists of 3 Piedmontese miles, it is equal to $4\frac{6}{10}$ English miles, 45·1 Piedmontese miles are equal to 1 degree of latitude.

ROUTE 1.

SUSA TO TURIN.

7 posts (32 miles).

(For the road from Pont de Beauvoisin to Susa, see *Handbook for Switzerland*, Rte. 127.)

Susa (Albergo della Posta, decent; Hotel de Savoie, new).

This very ancient city, the Segusium of the Romans, is now reduced to a small extent, scarcely numbering more than 3000 Inhab. It is still the seat of a bishopric, the only token of its former importance. It is surrounded with lovely scenery. The Dora-Susina, so called to distinguish it from the Dora-Baltea, in the valley of Aosta, rushes by the side of the city.

The *Arch* or *City Gate*, erected by Julius Cottius, the son of King Donnus, about B.C. 8, in honour of Augustus, is the most remarkable historical feature of the city. This king of the Alpine tribes, having submitted to the Roman authority, records his dignity under the humbler character of Prefect: the in-

scription, now nearly defaced, states the names of the mountain clans; whilst the basso-rilievos represent the sacrifices and other ceremonies by which the treaty was ratified and concluded. The order is Corinthian. The basso-rilievos are of coarse execution—rams and swine as large as the human figures, and the latter with overgrown heads and diminutive limbs — sculptures which are perhaps the work of native Celtic artists. The disproportion and deformity of the heads of the figures, and the clumsiness of the animals, may be said to emulate the basso-rilievos of a Norman cathedral.

"The arch is a fine but simple building of white marble. The upper part is destroyed, but enough of the attic remains to exhibit the inscription. On the upper course, in a single line, are the following letters, which remain very perfect:—IMP. CAESARI AUGUSTO DIVI F. PONTIFICI MAXIMO TRIBUNIC. POTESTATE XX. IMP. XIII. The second course seems to have contained three lines of inscription, but the upper is so nearly destroyed as to suggest the idea that the line above it must have been restored; the part most exposed could hardly have remained perfect while that below it suffered so much. Many letters of the third line (the middle line of the second course of stones) are distinguishable, but I could not make out the words reported by Millin. The general proportions are not unpleasing, but it is rather singular that the columns are set on a pedestal which raises them considerably above the pilasters of the arch. This diminishes their size and apparent importance. The details of the entablature are in bad taste, and the frieze is ornamented with a bas-relief of men and monsters rudely executed."—*Woods.*

Near this arch two fine torsos of figures in armour were discovered, which, without any authority, were supposed to be the statues of Augustus and Cottius. They were sent to Paris for deposit in the Louvre, where they were repaired and completed by the addition of heads, arms, legs, and whatever else was wanting; and one was converted into Tiberius, and the other into Napoleon. After the peace these statues were given back to the Sardinian government, and are now in the cortile of the university of Turin.

The *Cathedral* of St. Justus is of remote antiquity. The great campanile, in the Lombard style, is one of the loftiest and finest of its kind; it is detached from the church. In the cathedral the centre arches and massy piers of the nave are vestiges of the ancient fabric; the rest is of a simple Gothic. A statue of Adelaide Countess of Susa, made of gilt wood, commemorates the princess through whom the House of Savoy acquired the dominions which became the basis of its power. This celebrated lady was thrice married; first to Herman Duke of Suabia; secondly, to Henry Marquis of Montferrat; and thirdly, to Otho, son of Humbert I., Count of Maurienne. It is said that she is buried here; but others suppose that her body rests at Turin. A magnificent font, hollowed out of a single block of marble, stands in the baptistery. This font is a work of the 11th century, with an ambiguous inscription, leaving it doubtful whether "Guigo" was the workman or the donor (supposed, according to the later interpretation, to be Guigo V., first Count of the Viennois). In the sacristy is shown a large silver cross, said to have been given by Charlemagne.

Ancient towers, gateways (one very noble near the cathedral, called the Capitol), and Gothic porticoes, add to the picturesque effect of the city, contrasting with the modern edifices and improvements rapidly arising here, and in every other part of the Sardinian territory.

Above Susa are the extensive ruins of *La Brunetta*, once a very important fortress, and considered as the key of the valley. The road from the Mont Cenis passes near them. The real or supposed defence which La Brunetta formerly gave to Piedmont is now effected by Fort Lesseillon, on the other side of the Mont Cenis. Th-

Brunetta was destroyed by the French during their possession of the country, and the demolition is said to have cost 600,000 francs (?).

The *Monte di Roccia Melone*, also immediately above Susa, is upwards of 11,000 feet in height. Upon the summit is a chapel, founded by *Bonifaccio di Asta*, a crusader, who, having been taken prisoner by the Mahometans, made a vow that, if set free, he would here erect an oratory in honour of the Virgin. The fetters which bound him are kept in the chapel. An annual procession takes place to this chapel on the 25th of August, the feast of the Assumption. It is not to be accomplished without much difficulty: all the pilgrims are equipped with spiked staves and shoes. The pilgrimages, discontinued during the occupation of the French, are now resumed.

It is to the top of the Roccia Melone that many of the writers who assert Hannibal to have crossed the Alps by the pass of Mont Cenis suppose him to have led his army, in order to encourage his soldiers by the sight of Italy.

Somewhat more distant is the celebrated Abbey of *Novalese*, situated upon the old and now almost abandoned road from Susa to the Hospice. Here are the remains of the monastery founded by Abbo, lord of Susa, about the year 739. It was ruined by the Arabs or Saracens not long after its foundation, but rebuilt with increased splendour. The library, which it contained until the invasion of the French, was exceedingly rich in manuscripts.

Just out of Susa, the view, looking back upon the town, in which the Roman arch is conspicuous, is very beautiful. It is equally so on looking down the long valley. The furthest extremity of this valley appears closed by the lofty Monte Pirichiano, upon the summit of which may just be discerned the tower of the Abbey of *San Michele*. The Roman road over the Alps, which was constructed when Cottius submitted to Augustus, passed up this valley, and, turning to the S.W. at Susa, up the valley of the Dora, crossed by the pass of Mt. Genèvre. This became the road most frequented by the Romans between Italy and Gaul. The military road of Pompey and Cæsar passed through Uxeau, and over the Col de Sestrieres. The road skirts

Bussolino, a borgo surrounded by fine walls and towers. Near this place are quarries of the marble commonly called marble of Susa, very much like the verd' antique in appearance, but possessing less durability. The road again skirts

1¼ *Bruzolo.*

San Giorgio, also displaying its array of walls and towers, and an ancient fortress ascending the hill which crowns it, standing out boldly, and rising stage above stage with great beauty.

The road now crosses the Dora Susina by a good bridge.

Sant' Antonino, a small town, in which the principal feature is a very ancient Lombard tower. The gorge here narrows, and becomes exceedingly picturesque. From the beginning of the traveller's progress down the valley of Susa, he will have seen before him, in the extreme distance, a very lofty hill, upon the summit of which a building, apparently a tower, can be faintly discerned, the whole mass appearing, as before observed, to close the valley. This mountain is the *Monte Pirichiano*, between which and the *Monte Caprasio* were the ancient fortresses erected A.D. 774 by Desiderius King of the Lombards, by which he vainly endeavoured to defend his kingdom against Charlemagne; but of these defences no traces are now to be found, except in the name of the neighbouring hamlet of *Chiusa*. The wall was strong in bulwarks and towers; but Charlemagne did not attack them—a minstrel from the Lombard camp betrayed the existence of a secret and unfortified path, through which the forces of the King of the Franks penetrated. Desiderius fled to Pavia, and the Lombard monarchy was overthrown. The monastery is the "*Sacra di San Michele*," one of the most re-

markable monuments of Piedmont. It is supposed to have been originally an oratory, founded by Amisone Bishop of Turin, in the 10th century. Beams of fire descending from heaven marked, it was said, the spot, and lighted the tapers employed for its consecration. As a monastery, it was re-endowed by Hugh de Montbossir, a nobleman of Auvergne (about the year 966-988), who for some heinous crime had been enjoined the penance of building a monastery on the Alps. In its flourishing age the Sacra contained 300 monks, who kept up the "laus perennis," or perpetual service, in the choir; and its history is connected with several of the most important personages and events in the history of Piedmont and Savoy.

The mountain can only be ascended on foot or on mules. Its height is above 3100 feet above the level of the sea. The higher portion is covered with exceedingly fine groves of chestnut-trees, through which you pursue your winding path. Still higher up are most secluded and picturesque farms, which, with the woods, constitute almost all the property that the once opulent monastery retains. Like most of the monasteries dedicated to St. Michael, this *Sacra* has the character at once of a castle and a church: great masses of ruins surround the habitable portion. A rock near it is called the *Salto della Bella Alda*. The fair Alda leaped from the summit and reached the ground in safety, under the protection of the Virgin. Vainglorious and rash, she attempted the leap a second time, and perished by the fall. Injudicious repairs have diminished the effects of the building; but it is yet a complete castle of romance,—walls growing out of rocks, and rocks built in and forming walls and foundations of the edifice.

Passing by a ruined outwork, whose circular windows bespeak its early date, you traverse a low vaulted gallery, and reach a small terrace. Before you is a tower, rising out of and also abutting or leaning against the rock: the lower part contains the staircase by which you ascend to the monastery; the upper portion of the tower forms the extremity of the choir, and terminates in an open Romanesque gallery of small circular arches supported by pillars: this is one of the oldest and most curious features of the building. The height, looking down from the external gallery is great: an iron balustrade has been fitted into the interstices. This staircase is sustained by an enormous central pier: here and there the rocks against which the edifice is built jut out, and portions of sepulchres are dimly seen. At the summit is a great arch, filled with desiccated corpses. Until recently these corpses were placed sitting upon the steps of the staircase; and as you ascended to the church you had to pass between the ghastly ranks of these sentinels. Whence the corpses came, or why they were placed there, cannot be known: respected, if not venerated, the peasants used to dress them up and adorn them with flowers, which must have rendered them still more hideous. The extremely beautiful circular arch, by which you pass from the staircase to the corridor leading to the church, is a vestige of the original building. It is composed of grey marble, Romanesque in style, and sculptured with the signs of the zodiac and inscriptions in very early Longobardic characters. The church itself is in a plain Gothic style: the choir retains vestiges of an earlier age. A fine Gothic tomb, representing an abbot, has excited much controversy.

The late king has caused the remains of Carlo Emanuele IV. (the father of Vittorio Amedeo, the first King of Sardinia), and of several other members of the royal family, to be removed hither from Turin; and it was supposed that he intended to render San Michele the future place of burial of the royal family. The remainder of the Sacra is composed of a wilderness of ruined halls and corridors, and of the cells and other apartments inhabited by the regular clergy, to whom the monastery is now assigned. The Benedictines have disappeared; and long before the Revolution their possessions had been

much dilapidated. It was considered as one of those good "pieces of preferment" which the crown might dispose of; and the celebrated Prince Eugene, all booted and spurred, appears in the list of abbots. The monastery has been given over within the last three or four years to the priests of the *Instituto della Carità*—an order of very recent origin, and belonging to a class of regulars now much encouraged by the Church of Rome, as better suited to the exigencies of the age than the more ancient ascetic orders. They are principally employed in the care of the poor, in hospitals, and in education.

The views from the summit of the mountain, and more particularly from the external gallery of the choir, are of the greatest beauty, and would alone fully repay the traveller for the toil of the ascent.

1¼ *Sant' Ambrogio*, a village at the foot of the Monte Pirichiano. The houses with their projecting galleries are pleasing objects; and there is a decent small inn at this place. The church is rather remarkable. A little beyond, by the side of the road, is seen *Avigliana*, with a fine feudal castle standing out most boldly above the tower, and forming with it a beautiful group. *Avigliana* is a very unaltered town, and full of shattered fragments. The church of *San Pietro* is of very high antiquity, and supposed, like many buildings of the same class, to have been a heathen temple. The population has singularly declined: at the beginning of the last century it is said to have contained 30,000 Inhab.—now scarcely a tenth of that number. The *Monte Musiné* in the neighbourhood furnishes some remarkable minerals, amongst others the *Hydrophane*, which, opaque when dry, has the property of becoming transparent when immersed in water, and regaining its opacity when dry. The neighbouring woods also furnish much game, both for the sportsman and the ornithologist. Near Avigliana are two small lakes, the *Lago della Madonna* and the *Lago di San Bartolomeo*. They are very pleasing and secluded. The Dora adds greatly to the beauty of the water scenery of this vicinity.

About this spot the Alpine valley of Susa has ceased, and the traveller has now fairly entered the great valley or plain of the Po, walled in by the Alps, those bulwarks which have never defended Italy from external invasion. The extreme beauty of the cattle will strike the beholder. The colour of the horned cattle varies from cream colour to the richest auburn. Their forms are fine and picturesque; they are large-boned, and appear powerful; and a dark mild eye gives an expression of great gentleness.

The ancient Lombard plough also comes into use here. It has probably not changed its form since the days of the Georgics. It has no wheels, and the ploughshare is inserted in the shaft. It is a rude and inefficient machine, except for ploughing a light soil, or scratching the surface.

At some little distance from the road is seen the church of *Sant' Antonio di Rinverso*, anciently belonging to the Knights Hospitallers, and consecrated in 1121 by Pope Calixtus V. It is Gothic, and built of moulded brick; the pinnacles and all other ornaments being formed with much delicacy. This is a specimen of a style almost peculiar to Lombardy, of which the traveller will find the full display at Milan, Piacenza, and Pavia. The roof is of brilliant painted tiles; and both within and without are many interesting frescoes. The high altar is of the 15th century. The country is pleasantly wooded; and in returning from Turin the noble views of the Alps open more and more.

1½ *Rivoli*, a small town of about 5200 Inhab., pleasantly situated, above which towers the great unfinished palace begun by Juvara, and exhibiting many of his peculiarities. This palace was one of the places of confinement in which Vittorio Amedeo II. was incarcerated during the short interval which elapsed between the unfortunate attempt which he made to re-ascend the throne and his death. He had abdicated (1730) in favour of his son Carlo

Emanuele, and had retired to Chambery, taking the title of Conte di Tenda. He was a wise and good monarch; and in his person the House of Savoy obtained the island of Sardinia and the royal title; but a short time after his retirement he grew weary of a private life, and formed a scheme for repossessing himself of the royal authority. Some say that his intellects were impaired; others, that he was instigated by the ambition of the Countess of Sommariva, for whose love he had renounced the crown, and whom he married immediately after his abdication. The royal *revenant* was speedily laid. The council of Carlo Emanuele readily concurred in the opinion that Vittorio should be seized — a determination which was probably not retarded by his boast that he would take good care to behead all his son's ministers. He was accordingly brought to Rivoli, Sept. 1731, and kept in what was equivalent to solitary confinement. His attendants and guards were strictly prohibited from speaking to him; and, if he addressed them, they maintained the most inflexible silence, answering only by a very low and submissive bow —a miserable mockery of respect. He was afterwards permitted to have the company of his wife, and remove to another prison; but, on the 31st of October, 1732, he died; thus exemplifying the truth of the well-known remark, that it is only a short descent from the throne to the grave. Some of the rooms have recently been fitted up for the present king. There are many pictures in the palace—a collection of views in Piedmont by the brothers *Cignaroli*, landscapes by *Vanloo*, and a series of historical scenes from the life of Amedeo VIII.

The air of Rivoli is remarkably pure, and the place is very healthy. Hence the town and its vicinity abounds in villas. Amongst others is the residence of the Avvocato Colla, to which is annexed a botanic garden, with hothouses and conservatories.

At Rivoli begins an avenue of pollard elms, leading to Turin, about six miles in length, the distant extremity of the *vista* being terminated by the Superga. In quitting Turin, the view towards Mount Cenis is very fine,

1¼. (But half an additional post is charged on entering Turin.)

TURIN. *Inns:* Hôtel de l'Europe; — chez Trombetta; very comfortable and well managed. Hôtel Feder, very good, — and moderate charges. Table-d'hôte at half-past 1 and at 5, 3 francs. Dinner in private 4 francs. A list of prices, &c. is hung up in every room. Albergo di Londra, good cooking. Hôtel de Ville, formerly the Pension Suisse, and Bonne Femme, are tolerably good as second-rate inns.

Restaurateurs: The *Cafés* of Turin are numerous and good; the San Carlo and the Fiorale are reckoned the best. The prices at the cafés are not high: *e. g.* coffee, 20 cents; chocolate, 25 cents; ice, 25 cents; good white wine, 60 cents the bottle; red 50 cents; but you must not ask the price, for, if you appear ignorant, they will double it. There are good *restaurateurs* on the French plan: L'Universo; il Pastore; le Indie; and la Verna. At these establishments dinners may be had from 2 to 5 francs. There is also a restaurant at the Hôtel de l'Europe. The chocolate of Turin is reckoned the best in Italy. The Piedmontese bread, in long thin wands, called "Pane grissino," is remarkably good. It was introduced by a physician, who found it in his own case more digestible than the ordinary bread. It takes its name from him. Poultry should be avoided in the spring: the fowls at that season feeding upon a peculiar insect which gives them a rancid taste, extending even to their eggs.

The Post-office, which is in the Palazzo Carignano, is shut on Sundays and holidays. On other days the office closes for Genoa and Tuscany, Rome and Naples, at 11 A.M., and the courier leaves at noon. For France, England, and all countries to the north, the office closes at 3 P.M., and the courier leaves at 4. On Saturdays letters which require franking must be posted before 6 P.M., and all others before 1 P.M.

There are no regular fiacres; but carriages ply for hire in the Piazza Castello. Of these, some are shabby, and some are good; but, for most purposes of excursion in and about the city, they answer quite as well as the much more expensive carriages hired at the hotels.

The Diligences of the Brothers Bonafous (Strada de Angennes) are among the best in Italy. A diligence or a chaise de poste runs daily, over the Mont Cenis, to Chambery, and from thence to Lyons and to Geneva. To Milan daily. The railroad from Turin to Genoa is now open for nearly 80 m., as far as Arquata; trains start 3 times a day; the station is at the S.W. extremity of the Strada Nuova, not far from the Piazza San Carlo. To Pignerol daily, from the Bureau, near the Albergo del Moretto. To Arona, Biella, Casale, Vercelli, Piacenza, &c., daily, or nearly so, from the Bureau, near the Albergo del Pozzo. A diligence from Turin to Nice daily by Cuneo and the Col di Tenda, and another by Mondovi, Oneglia, Ventimiglia, and Mentone. A diligence 3 times a week to Piacenza, Parma, Bologna, and Rome. Veturini ply at the Bue Rosse, the Dogana Vecchia, and the Albergo d'Italia. For the Mont Cenis, Genoa, Geneva, and Nice, return-carriages may be found almost every day, and at very reasonable prices.

There are now no suburbs to Turin: what were the suburbs are taken into the town, and continuously built up. It may be said to be one of the most flourishing cities of Europe. Under the French, the population in 1813 sank to 65,000: it is now increased to 117,000, exclusive of the military, and is yearly increasing. Of its commerce, the silk trade is the chief and most lucrative branch; and the firm of Nigra, and all the other principal bankers, are engaged in it. Their character for respectability and solidity stands very high in London.

On arriving at Turin your passport is no longer taken from you. But before leaving, the passport must be viséd the Minister of the Sovereign in se name it was granted, and also by the Sardinian Secretary of State for Foreign Affairs, for which a fee of 4 francs is charged, and lastly at the office of the police, Palazzo Madama, in the Piazza Castello. Turin is now unfortified, but the citadel subsists, and is a very remarkable monument of military architecture. It was built by Emanuele Filiberto in 1565; and, preceding Antwerp in date by two or three years, is the earliest specimen of regular fortification in Europe. It is a pentagon, and constructed with great skill. The modern art of *mathematical* fortification is of Italian invention (see Verona); and it is interesting to notice the perfection to which it was at once brought. Within the last few years the pavement of the streets has been considerably improved, by laying down long slabs for the wheels to run on, similar to the method used at Milan, and to be seen in the Commercial Road in London. In the broader streets there are two lines, in the narrower a single line.

In Italy, the land the most rich in recollections of the past, Turin is perhaps the poorest city. Its history, whether under the Empire or during the middle ages, is almost a blank. Some of its marquises are obscurely noticed; and Claudius Bishop of Turin (died 840) is distinguished by his opposition to the use of images in Divine worship, as a breach of the second commandment; and he was equally opposed to the veneration of relics.

Turin has been repeatedly destroyed: the last ravages it sustained were from Francis I., in 1536, who demolished the extensive suburbs, and reduced the limits of its ancient walls; and it then appeared as a borgo of the greatest size. Turin is therefore absolutely denuded of any vestiges of antiquity, whether classical or mediæval. Francis I., the "Father of Letters," by his ravages also destroyed the amphitheatre, and several other Roman remains. Two towers, said, without the slightest probability, to be Roman, called the *Torri Augustali*, forming part of an edifice used as a prison, and two others,

part of the castle erected by Amedeo VIII. (about 1416), and now included in the Palazzo Madama, can hardly be considered as an exception. The reconstruction of the city, begun by Emanuele Filiberto and Carlo Emanuele I., is more due to Carlo Emanuele II. and Vittore Amedeo. Still further improvements have been very recently made, under the three last, and the reigning monarch. At least one fourth of the city has been erected since the restoration of the royal family. The streets, or *contrade*, are all in straight lines, and generally intersect each other at right angles. The blocks, or masses, of buildings, formed by the intersections are called *isole*, an architectural Latinism retained here and also in Provence. The houses are of brick intended for stucco, and not stuccoed. This is the fashion of the place, and yet it is a fine, and even magnificent city. The houses are large, the parts on a large scale; the windows and doors are always ornamented, and the houses are crowned with a cornice. The houses themselves are not all alike, though sometimes there are rows of considerable extent. Through the perspective of the streets, the hills, mountains, Alps, which surround the city, are continually in sight.

Turin is placed in the most beautiful conjoint valleys of the Dora Susina, or Riparia, and the Po, just above their junction: the first is a fine mountain torrent, whose banks afford a continued succession of fine scenery; the last is already a deep and rapid river.

"Così scendendo dal natio suo monte
Non empie umile il Pò l' angusta sponda;
Ma sempre più, quanto è più lunge al fonte,
Di nove forze insuperbito abonda.
Sovra i rotti confini alza la fronte
Di tauro, e vincitor d' intorno inonda:
E con più corna Adria respinge, e pare
Che guerra porti, e non tributo, al mare."—
Tasso, Gier. Lib., ix. st. 46.

Beyond the Po is the very beautiful range of hills called the *Collina di Torino*, rising to the height of about 1200 or 1500 feet. They are sparkling with villas; and, in their forms, possess alpine boldness without alpine severity; the little valleys are most richly clothed with vegetation; and advantage has been taken of these varieties of surface in many of the gardens and grounds attached to the villas.

The climate, however, is influenced by the vicinity of the Alps; the winters are cold, the quantity of rain is considerable; and when it hails, the crops are literally cut in pieces by the fragments of ice; hence the institution of an insurance office (the Società Reale d'Assicurazione contra la Grandine) against this risk.

The architect principally employed at Turin by Carlo Emanuele II. was *Guarini* (1624-1683), a Theatine monk, an able mathematician, and who well used, some say abused, his mathematical knowledge, in his bold and daring constructions. *Ivara*, or *Juvara*, a Sicilian by birth (1685-1735), was much patronised by Vittorio Amedeo. There is a great difference in the style of these two architects, but both have in common a neglect of the rules of Vitruvius or Palladio; more moderated perhaps in Juvara, but carried to the utmost extent in Guarini. Hence both have been much criticised.

The *Cathedral*, or *Duomo*, is the oldest of the sacred edifices in Turin. The original structure was founded by Agilulph King of the Lombards, about 602. The present building was begun 1498, and consecrated in 1505. Bramante is supposed to have designed it, but the building has little similarity to his style; and it has been much altered, and some arabesques in the pilasters of the façade are the only remarkable portions of the original structure. The interior has been very recently elaborately decorated with frescoes; some by a German artist. The vaulting contains the Scripture history, from the Creation to the giving of the Law. Over the arches are the principal events in the life of St. John the Baptist; at the west end is a copy of the Cenacolo of Leonardo da Vinci, also in fresco. The older pictures are not very remarkable. The best are the following: *Albert Durer*, the Virgi

and Saints.—*F. Zuccheri*, the Resurrection.—*Casella*, St. Cosmus and St. Damian.—Two statues, by *Pierre le Gros*, representing Sta. Teresa and Sta. Christina, have been much praised; but they are all in a flutter, and, except in the mechanical execution, have not great merit.

There are few sepulchral monuments in this church. The most remarkable is that of Claude Seyssell, whose career, allowing for the difference between that of a *clerk* in his age and of a layman in this, was not very dissimilar from that of some illustrious French statesmen of the present day. Seyssell began by being a professor at the university of Turin, where he taught with great success. He then entered the army of Louis XII., but was transferred to the civil service, and became master of the requests, and was also much employed in diplomatic offices. He then became Bishop of Marseilles, and, finally, Archbishop of Turin. He translated several Greek writers, and composed various historical works; but all with more or less of a political character, and promoting the interests of the French crown. He died 1520.

The high altar is ornamented by a most splendid display of silver candlesticks and other church plate: by the side of it is the tribune, or gallery for the royal family. Out of the Roman states, there is no part of Italy where the rites and duties of the Roman Catholic Church are practised with so much pomp and splendour.

The sacristy contains several magnificent crosses, vases, shrines, and the like, of which the chief is a very large statue of the Virgin, crowned, and standing under a silver-gilt canopy. On the festival of the Nativity of the Virgin (8th Sept.), a solemn procession takes place, equally in honour of the Virgin and in commemoration of the delivery of the city from the French. (See *Superga*, p. 31.) The battle took place under the walls of Turin, 7th Sept. 1706. Vittorio Amedeo, assisted by the Imperial and Prussian troops, or Prince Eugene, Field Marshal n, who occupied Turin, and the Prince of Anhalt, gained a complete and decisive victory. The French lost 153 pieces of cannon and sixty mortars; and this victory was in truth the salvation of the house of Savoy, whose destruction was sought by Louis XIV. with the most inveterate antipathy.—"The procession begins with the children of the different schools, which are very numerous. Then follow the charitable and devotional guilds, fraternities, and sisterhoods, all marshalled under their crosses and banners. The office-bearers wear a curious headdress, somewhat like a turban, and often seen in the ancient frescoes. The fraternities and sisterhoods comprehend members from every rank of society: now you see a smart cap, or a handsome collar, or a pair of neat silk stockings peeping out beneath the grey veil and the ash-coloured robe, and now the hem of a gown of the poorest material; but all distinctions are levelled, though not entirely concealed, by the monastic garb. Then follow the different religious orders: the dean and chapter of the cathedral; the archbishop, his green hat borne before him; the decurions and other magistrates; and, lastly, the statue of the Virgin, sixteen bearers being scarcely able to support the weight of the *Brancard* and its imagery. All the while the bells are ringing; the chants of the Litanies at each pause are exchanged for martial music, whilst you hear the distant roar of the cannon from the citadel."—(*M.S. Journal.*) To see this striking spectacle advantageously, the spectator should be in some of the houses which look upon the piazza of the cathedral, and view the train coming forth from the portals and descending the stairs.

Another similar procession takes place on Corpus Christi day, or, as the Italians call the festival, *Corpus Domini*. On the eve of St. John, that fated, mystic eve "when bad spirits have power," they yet celebrate one of those ceremonies which, without doubt, are indirectly connected with the ancient belief. A great bonfire, called the *falò*, is made in the Piazza Castello,

immediately opposite to the pyramid: and contributions of faggots and brushwood are given as liberally to the pile by the neighbours, as they used to be amongst us upon Guy Fawkes's day. But the *falò* is singularly honoured: all the magistrates of the city attend its light, and the king and his family present themselves at the balcony of the royal palace, and the troops in the piazza conclude the ceremony with their volleys.

On the following day the magistrates attend mass in the cathedral: the relics of St. John are then carried in procession to the Palazzo della Città, where flowers and citrons are presented to the archbishop and the canons, and the procession then returns to the duomo. The illuminations which accompany these festivals are beautiful.

Behind the altar end of the cathedral, and seen in perspective through the arch over the high altar, is the chapel of the *Santo Sudario*, said to be the masterpiece of Guarini. The chapel is on a higher level than the church, and is entered by a staircase of black marble. It is circular, the lowest division being composed of arches, and is built of the same black or rather dark grey marble. The cupola is formed of arched ribs, on chords of the circle; from the summits of which other similar ribs spring in succession, thus forming a sort of dome. The capitals of the columns, and some other ornamental portions, are of bronze. In these capitals the crown of thorns is introduced amidst the leaves of the acanthus. The pavement is composed of a dark blue marble, also inlaid with bronze. In the centre is the altar, of black marble, upon which is placed the shrine, brilliant with gold, silver, and precious stones. Magnificent lamps, given by the late queen, are suspended on either side. The *Santo Sudario*, according to the ecclesiastical legend, is one of the folds of the shroud in which our Lord was wrapped by Joseph of Arimathea, and on which an impression was left of his body; other folds being preserved at Rome and at Besançon, and at Cadouin in Périgord. This one was brought from Cyprus, 1453, by Margherita di Charni, the descendant of a nobleman of Champagne, who was supposed to have won it during the Crusades: but there is not the slightest evidence of its history, or even of its existence, until the fifteenth century; when, having been given by Margherita to Duke Louis II., it was first deposited at Chambéry, whence it was brought by Emanuel Philibert for the purpose of enabling St. Carlo Borromeo to venerate it, without the fatigue of crossing the Alps. While it was at Chambéry it was invoked by Francis I. previously to the battle of Marignano, and on his return to France he went on foot from Lyons to worship it.

Most of the other churches are splendidly decorated: amongst these may be noticed—

San Maurizio, belonging to the military order of St. Maurice, with a fine cupola: a recent façade is the least pleasing portion of the building.

San Domenico contains a picture by *Guercino;* the Virgin and Child presenting the rosary to the patron saint.

Chiesa del Corpus Domini (one of the finest in Turin), built by Vitozzi in 1607; but the whole of the interior is from the designs of Count Alfieri. It is very rich, and is a characteristic specimen of the architect and of his age. In the centre, as is stated by an inscription, on a railed-in marble slab, to commemorate the miraculous recovery of a piece of Sacramental plate containing the blessed wafer, and which, being stolen by a peasant, was hid away in one of his market-panniers, the ass carrying which refused to pass the church door until relieved of the weight of the sacred object, which being removed, he proceeded on his journey.

San Filippo. This church was one of the trials of skill of Guarini, but here his skill failed him; and the cupola, somewhat upon the plan of that of the Santo Sudario, fell dow

It was rebuilt by *Juvara*. The church of San Filippo is perhaps the finest at Turin, but it is not very handsome. The architects of this city have been fond of dividing the nave into large parts, and redividing each of these into a centre and two sides, by an arch resting on two columns, and smaller openings between these and the piers. The effect is not at all good, nor is it possible it should be so; everything which divides the parts into separate compositions weakens the effect of the whole, by destroying its unity.

San Lorenzo, an extreme example of the boldness and strange fancy of Guarini, is curious from its fantastical dome, formed on ribs, each of which is the chord of three eighths of a circle; in this may readily be traced the architect of the Chapel of the Sudario.

Sta. Christina, with a striking façade by *Juvara:* perhaps, on the whole, one of his best productions.

San Rocco. This, which has a fine and well-constructed dome, belongs to the fraternity of the *blue penitents*, who attend the sick and bury the dead. In the front of their garments they exhibit a skull and crossbones. To a stranger they appear the strangest of the constituent portions of the great processions.

La Consolata derives its name from a supposed miraculous painting of the Virgin, the object of much honour. The picture is, in the opinion of Lanzi, the production of some pupil of Giotto, though attributed by the legend to the age of St. Eusebius, Bishop of Vercelli, in the fourth century. This church is a combination of three churches opening into each other. It is richly decorated with silken hangings, curtains, and marbles, many of the latter of which are beautiful.

Sant' Andrea, united to the *Consolata*, is one of the most ancient churches of Turin. In the 10th century it was set on fire by a body of Saracens, who, having been brought prisoners to Turin, overpowered the guards, and nearly destroyed the city.

La gran Madre di Dio, a new church, finished only a few years ago. It is erected in commemoration of the restoration of the royal family. The building is a servile and meagre imitation of the Pantheon.

The *Piazza Castello*, containing some of the principal edifices, is surrounded by lofty palaces, which extend also through the Strada del Po, a noble perspective, terminating with the blue hills; in the same manner as the prospect of the Contrada Dora Grossa, on the other side of the Piazza, terminates with the Mont Cenis.

The *Royal Palace*. This edifice was raised by Carlo Emanuele II., from the designs of the Conte Amedeo di Castellamonte. The exterior is respectable, but has no pretensions to magnificence, except from its magnitude. The interior is well arranged, and, besides the usual apartments for the state and residence of a sovereign, contains within it many public offices. On the principal staircase is an equestrian statue of Vittorio Amedeo I., commonly called "*Il Cavallo di Marmo*," the animal being much more prominent than his rider. The figures of captives at the feet of the horse are by Adriano Frisio, a scholar of John of Bologna. The great old-fashioned hall, formerly appropriated to the Swiss Guards, is open to the public; the sovereign being always accessible to his subjects, not only in theory but in fact. A curious painting of the battle of St. Quentin forms an appropriate ornament. The state apartments, particularly the throne room, are splendidly furnished; modern luxury being united to the solid magnificence of the last century. It has lately received additional decorations from the King's architect, the Cavaliere Pelagio Palagi, not all in the best taste. The parquets, or inlaid floors, are remarkably beautiful. The King's *Private Library* is very extensive, and contains some curious manuscripts and correspondence:—the materials sent by Frederick "the Great" to Count Algarotti as the basis for the history of the seven years' war; letters of Emanuel Filibert, Prince Eugene, Redi, and Napoleon; many Arabic and

Syrian manuscripts. There is also a valuable collection of drawings by old masters, formed by Volpato, who is now the custode, and the Cavaliere Promis, the librarian.

Under the roof of the palace, and adjoining the state apartments, is the *Armeria Regia*. This collection was formed in 1833, partly from the arsenals of Turin and Genoa, and partly from private collections. It contains several pieces of historical interest, and, perhaps from its novelty, is considered as one of the principal *shows* of Turin. It has been judiciously arranged; but whether Sir Samuel Meyrick will acquiesce in the dates assigned to the pieces, is more than we can warrant. The following are amongst the chief objects:—

20. 34. Two suits which belonged to Antonio Martinengo in the 15th century, both ornamented with damasquine and other engravings of excellent design: the latter (34) is the finest in the collection.

35. The full suit of the Duke Emanuele Filiberto, or Tête de Fer, and worn by him on the great day of the battle of St. Quentin. (See Piazza di San Carlo.) Emanuele himself was a very good armourer, not only in the coarse smith's work, but in the finer departments of inlaying with silver, or damasquining, and it is said that the armour which he wore was his own manufacture. Pacific as he was in the later years of his life, he never went into public except in his panoply, and bearing his good sword under his arm.

37. A suit fit for a giant, respecting which there have been many conjectures. It seems to be of French workmanship.

67. The staff of command of Alfonso di Ferrara.

104. The like of the celebrated burgomaster Tiepolo.

239. A magnificent suit of damasquined steel.

275. The cuirass of Prince Eugene, with three deep bullet indentations in front, worn by him at the battle of Turin, where, as before mentioned, the French were totally defeated.

288. Cuirass worn by King Carlo Emanuele III. at the battle of Guastalla, 19th September, 1734.

292-294. Helmets in the style of the Renaissance. The last belonged to the celebrated surgeon and anatomist Scarpa, who, towards the close of his life, was as fond of it as Dr. Woodward was of his shield, and made it the subject of a special dissertation, which he printed privately for his friends, illustrated with beautiful engravings. It is covered with imagery, representing Jove thundering upon the Titans.

381-385. 394, 395. Shields and targets in the same style. 381 is exceedingly rich, embossed with subjects from classical history. Amongst the ornaments is introduced a crescent, the device of Diana of Poitiers; and hence it has been inferred, first, that it belonged to her, though it is not easy to understand how; and next, that it is the work of Benvenuto Cellini, the reputed father of all works of this description. 394 is also very splendid, representing the labours of Hercules.

819-821. Three very delicate triangular-bladed stilettoes, which, it is said, were carried by Italian ladies for the purpose of ridding themselves of husbands or lovers.

943. Sword of Duke Emanuele Filiberto, formerly preserved in the "Camera de' Conti," and upon which the officers of state were sworn; a custom which explains the much contested passage in Hamlet.

This armoury cannot be seen without permission, for which application must be made the day before.

Joining the palace, and, in fact, forming part of it, for there is a continued series of internal communication, are the following buildings and establishments:—

The *Reali Segretarie*, and the *Uffizj*, containing the offices of the principal departments of government.

The *Archivi*, in which is deposited a very rich collection of muniments and charters; a selection from these is in course of publication. Annexed to these archives is a very select and valuable library, rich in early printed

books and in manuscripts. Amongst the latter are three missals which belonged to the Cardinal della Rovere, Archbishop of Turin, who erected the present cathedral. They are very richly illuminated.

The *Academia Militare* is also a part of the same pile. It encloses a large quadrangle, of handsome and scenic effect. The institution, which was reorganized in 1839, is said to be very complete and efficient.

Lastly is the *Teatro Regio*, which is only opened during the Carnival, and on some extraordinary occasions. It was built from the designs of the Conte Benedetto Alfieri, and was the building which made his fortune. Alfieri, born at Rome, was educated as an advocate; but his exceeding love for architecture soon induced him to abandon the bar. He never mentioned the name of Michael Angelo without taking off his hat or beretta. Having been employed at Tortona, when the king, Carlo Emanuele II., happened to pass through that city, the monarch was so pleased with his work, that he took the young advocate into his service, and at once intrusted the building of this theatre to him; and so satisfactory was the production, that Alfieri was forthwith appointed court architect, and became the object of every species of favour. He obtained the reputation of the best architect of his time.

In the centre of the Piazza del Castello is the ancient castle, now converted into the *Palazzo Madama*. Of the old castle, the principal vestiges are the two towers, which have been before mentioned. Two others exist, concealed by modern buildings. When erected by Amedeo VIII., 1416, this castle was at the extremity of the city. The principal front was added to the old structure in 1720, after the designs of Juvara. It is an excellent piece of street architecture. The other three sides were to have been completed after the same design. It was fitted up as a palace for *Madama Reale*, Duchess of Savoy Nemours. It is now the repository of

The Royal Gallery of Pictures. The great hall of entry remains nearly as it was when the building was a palace: it is adorned with paintings representing the deeds of the house of Savoy.

The gallery is open daily from 10 till 4. The rooms are plainly but appropriately fitted up. The light is not always advantageous. The principal pictures are the following (but their arrangement has been recently changed):—

Room 1.—*Ferrari*, a Crucifixion in distemper, on linen, being the design for one of the frescoes at Vercelli (see Vercelli),—very rich, although only a sketch, and offering scarcely any variation from the fresco, which is much damaged;—an Entombment, on wood, very fine;—a subject called the Conversion of St. Paul, but more probably a legend of some other saint; a Warrior, surrounded by other Warriors; a Resurrection, with Saints. *Panini*, a Holy Family and Saints on wood, 1564; Deposition from the Cross, 1545; Deposition with Saints, 1558. *Giovenone*, Resurrection; a Virgin and Saints. *Olivieri*, a Crucifixion, on linen.

Room 2.—*Raphael*, La Madonna della Tenda, on wood,—a very beautiful picture, whether it be really by the hand of Raphael or not; for there are at least three repetitions, all claiming to be originals: one is at Munich, another is or was in Spain, and this is the third; besides two others, which are rather more modest in their pretensions, at Rome and at Vienna. Its *genealogy* is said to be as follows:—a certain Cardinal delle Lanze gave it as a present to the Countess Porporate: upon her death it came to the Countess of Broglio, who sold it for 800 francs. It then passed, no one knows exactly how, to Professor Boucheron, who kindly "relinquished it," as the phrase is, to the present king, when Prince of Carignano, for a very large sum of money. Passavant says that competent judges consider it to be a good copy by Pierino del Vaga.—*Titian*, the Supper at Emmaus, a noble picture, bought by Cardinal Maurice in 1660, and said to be the original of that in the Louvre; a portrait.—*Palma*

Vecchio, Holy Family and Saints, the Virgin crowning a Figure in front.—*Guercino*, Virgin and Child; a Figure, half naked, with a red Beretta, and bearing a great Sword, called David; a Virgin and Child.—*Panini*, two Interiors, San Paolo fuori delle Mura, and another Church.—*Bassano*, a Market.—*Guido*, Ste Agnese.—*Cignani*, Venus and Cupid.—*Bembo*, the Graces.—*Crespi*, a Confessional.—*Salviati*, Geometry.—*Cesare da Sesto*, Virgin and Child.

ROOM 3.—*Panini*, Ruins.—*Mantegna*, Holy Family and Saints.—*Paul Veronese*, Pharaoh's Daughter finding Moses, a splendid picture, in which the artist has introduced his own portrait; Magdalene washing our Lord's Feet at the table of the Pharisee. This fine picture formed until recently one of the principal ornaments of the collection at the Palazzo Reale or Durazzo at Genoa; Queen of Sheba's Visit to Solomon.—*Bassano*, Rape of the Sabines; a Fair.—*Titian*, Adoration of the Shepherds; Fall of Troy; Judgment of Paris; Rape of Helen; Æneas sacrificing: all in Titian's early style.—*Salvator Rosa*, a very fine Landscape, with the Baptism of our Lord.—*Canaletti*, Turin from the N.E.; Old Bridge at Turin.—*Badile*, Presentation in the Temple.—*Beltraffio*, Angels singing.—*Vanni*, a Magdalene.—*Bronzino*, Portrait of Cosmo I., very characteristic.—*Carlo Dolce*, Mater dolorosa.—*Maratti*, the Angel Gabriel.—*Guercino*, a crowned head looking upwards.—*Mazzuchelli*, Fulvia fainting before the Head of Cicero, a fine specimen.—*Battoni*, Æneas bearing Anchises.—*Solimene*, four pictures.

ROOM 4.—*Guercino*, Sta. Francesca Romana.—*Spada*, David.—*Spagnoletto*, Homer, a vulgar idea of the poet.—*Bassano*, Venus and Cupid superintending the forging of the Armour of Mars.—*Gian Pietrino*, St. Peter the Dominican, and Sta. Caterina.—*Andrea del Sarto*, Holy Family.—*Semini*, Adoration of the Shepherds, on wood, 1584.—*Cignani*, Adonis and his Dog.—*Gian Pietrino*, Lucretia.—*Spagnoletto*, St. Jerome.—*Ricci*, Moses striking the Rock; Daniel.—*Mezzucheli*, Lucretia.—*Procacino*, Virgin and Saints; amongst others, San Carlo Borromeo and Ste Teresa.—*Guido*, Combat between three Sons of Venus and three of Bacchus; Samson drinking from the Jawbone, the same subject as that at Bologna.—*Calisto*, St. Jerome.—*Battoni*, Return of the Prodigal.—*Annib. Caracci*, St. Peter.—*Carlo Dolce*, Head of Christ.—*Sasso Ferrato*, Virgin and Child.—*Giorgione*, a Portrait.—*Domenichino*, Architecture, Astronomy, and Agriculture.—*Guercino*, Return of the Prodigal Son, very beautiful.—*Velasquez*, Portrait of Philip IV.—*Carlo Dolce*, Mater dolorosa.—*Bernardino Luini*, Herodias' Daughter receiving the Head of St. John the Baptist.—*Lomi*, the Annunciation.—*Moroni*, Carlo III.; Duke of Savoy and his Wife.

ROOM 5.—*Cagnacci*, Magdalene.—*Piola*, Bacchante.—*Schidone*, two subjects of Children's Heads.—*Raphael*, Virgin and Child, in his very early style.—*Panini*, three pictures of Ruins.—*Guercino*, Head of our Lord.—*Seiter*, the Saviour dead.—*Calvart*, Assumption of the Magdalene.—*Moroni*, Portraits of a Doge and his Wife.—*Bassano*, the Saviour dead; Soldiers mocking Christ.—*Guido*, Lucretia; Fame on a Globe.—*Ricci*, Magdalene washing the Saviour's Feet; Abraham dismissing Hagar; Solomon sacrificing to Idols.—*Castiglione*, a Market.—*Bernardino Luini*, Holy Family.—*Cesare d'Arpino*, Adam and Eve driven from Paradise.—*Sementi*, Cleopatra.—*Daniel da Volterra*, Crucifixion, fine.—*Garofalo*, our Lord disputing with the Doctors, a beautiful Picture.—*Ciro Ferri*, Agony in the Garden.—*Allori*, Jacob's Vision.—*Beltraffio*, Marriage of St. Catherine.—*Giorgione*, Herodias' daughter receiving the Head of St. John, fine.—*Vanni*, Crucifixion and Saints.

ROOM 6.—*Battoni*, a Nativity.—*Tintoret*, our Lord on the Cross, received into Heaven by the Father.—*Titian*, Portrait of Paul III., fine.—*Pietro da Cortona*, Rebekah at the Well.—*Cambiasi*, Wise Men's Offering.—*Giovanni Bellini*, Virgin and Child, and Saints, a fine picture.—*Tiarini*, St. Peter.—

Morazzone, Virginia stabbing herself.—*Nogari*, a Man smoking, and three Companions.—*Pordenone*, Holy Family and Saints. — *Guido*, St. John Baptist; Apollo flaying Marsyas, very disagreeable from its truth; St. Jerome.—*Fran. Bigio*, Holy Family and Saints.—*Dan. da Volterra*, Decollation of St. John.—*Piola*, St. Paul.—*F. Francia*, an Entombment.—*Salviati*, the Wise Men's Offering.—*Greghetto*, Satyrs in a Landscape.—*Elisabetta Sirani*, Cain killing Abel.—*Pippi*, St. Matthew.—*Caravaggio*, Reading at Night.—*Bronzino*, Portrait of Leonora of Toledo.—*Fran. del Cairo*, Agony in the Garden.—*Lorenzo Laugier*, Head of our Lord.—*Salviani*, Geometry.

Room 7.—*Albano*, Earth, Air, Fire, Water. These allegorical paintings are among the finest works of Albano. They were painted for Cardinal Maurice; and Albano in two of his letters, written in 1626, has explained the meaning of his allegories with much clearness and originality. The representation of *fire* is Venus. The Cardinal had directed the painter to give him "*una copiosa quantità di amoretti*;" and Albano has served him to his heart's content. The amoretti in this and the other companion pictures are exquisitely playful. *Juno* is the representation of the air; and her nymphs are, with much odd ingenuity, converted into the atmospheric changes and natures. Dew, rain, lightning, and thunder form one group, and so on. *Water* is figured by the triumph of Galatea: at the bottom of the picture are nymphs and Cupid fishing for pearls and coral. *Earth* is personified by Cybele, whose car is surrounded by three seasons, winter being excluded. Here the Cardinal's Cupids are employed upon various labours of agriculture.

Room 8.—*Sir P. Lely* (?), Portraits of Cromwell and his wife (?).—*Vandyke*, Holy Family, a rich painting.—*Vanloo*, Louis XV.—*Luca di Leida*, Crowning of a Sovereign.—*Rubens*, four heads.—*Jan Miel*, a Market.—*Valentin*, our Lord bound.—*Vandyke*, Virgin and Child.—*Mytens*, Charles I. of England.—*Rubens*, unknown portrait in armour.—*Angelica Kauffman*, a portrait.—*Hondekooter*, Cocks and Hens.—*Rubens*, a Magdalene.—*Mignard*, Louis XIV.—*Teniers*, Peasants dancing.—*Jan Miel*, Royal Chace.—*Rembrandt*, Wise Men's Offering. — *Rubens*, Holy Family. — *Vandyke*, Three Children of Charles I.; Six Heads of Children of the House of Savoy; Portrait of a Lady.—*Pourbus*, Portrait of a Lady of the same Family.

Room 9.—*Rothenhammer*, the Nativity.—*Bernhardt*, a Family at Supper. —*Wouvermans*, a Battle-piece, *la Bicoque*, good.—*Rubens*, our Lord and Magdalene.—*Holbein*, Portrait of Calvin. — *Vandyke*, Assumption of the Virgin.—*C. Moor*, Pyramus and Thisbe. —*Ravenstein*, Portrait of Catherine of Savoy. — *Rubens*, a Burgomaster. — *Poussin*, Peasants. — *Luca di Leida*, Crucifixion, a triple altar-piece.—*Mabuse*, Crucifixion, excellent. — *Siffert*, Holy Family.—*Geldorp*, Portrait of a Lady.—*Rubens*, two Heads.—*Vandyke*, Holy Family.—*Rubens*, Boar and Dogs. —*Vander Werf*, Adam and Eve lamenting the Death of Abel.—*Rembrandt*, Resurrection of Lazarus.—*C. Netscher*, Knife-grinder.—*Ostade*, old Man and Woman.—*Lustermans*, a Head.—*Rembrandt*, a Rabbi.

Room 10.— *Rubens*, three Heads.—*Vandyke*, Nymphs and Bacchantes.—*Fytt*, two pieces of Fruit and Game.—*F. Mieris, sen.*, three Heads.—*G. Crayer*, Our Lord teaching the Doctors; Entombment.—*Holbein*, Portrait of Erasmus; Ditto of himself.—*Teniers*, two Interiors of Public-houses.—*P. Potter*, four Oxen, a well studied and carefully work.—*G. Honthorst*, Samson shorn.—*Vander Werf*, Shepherd and Shepherdess.—*G. le Duc*, a Head.—*Roos*, Sheep, Cows, and Goats.—*G. Terburg*, a Head. —*G. Dow*, Woman looking out at a Window; Head of a Man; Boy and Girl at a Window.—*Pazzaro*, two Landscapes.—*Holbein*, Portrait of a Man; Ditto of a Lady.—*Wouvermans*, Battle-piece.—*Hans Hemlinck*, History of our Lord's Passion, a most singular succession of scenes spread over the canvas, in the same style as the Nativity in the Boisserée collection.—*Sanredam*, Interior of a Church.—*Schalken*, Painter at his

Easel.—*Fran. Floris*, the Arts sleeping in time of War.

ROOM 11.—Flower-pieces, by *Breughel, Van Huysum*, and *Snyders*.

ROOM 12.—*A. Durer*, Salutation of Elizabeth, not remarkable; Man praying.—*Holbein*, a Portrait called Luther, dated 1542; Ditto of his Wife, same date.—*Stella*, Spring.—*Vouet*, Painting.—*Spranger*, the Last Judgment.—*Templi*, the Virgin and Child appearing to three Knights praying.—*Jordaens*, Our Load and Angels; raising of Lazarus.—*Vandyke*, Holy Family.—*Teniers*, a Lady and Music, in his best manner; Public-house Interior, and Music.—*Jan Miel*, St. Philip and an Angel.—*Rubens* and *Breughel*, Venus and Cupid in a Landscape.—*Breughel, sen.*, Village Dance.—*Mignard*, St. John; Scene in an Arbour.—*Teniers, sen.*, a Countryman and his Wife talking with a Lawyer.—*Frank*, Cavaliers dancing the Galliard.—*Rembrandt*, Portrait of an old Man.—*Poussin*, St. Margaret.—*Wouvermans*, Halt of Horsemen.—*Rubens*, Portrait of himself when very old.

ROOM 13.—Twelve battle-pieces, the Campaigns of Prince Eugene, bird's-eye views, by *Hugtenburgh*, and one by *Borgognone*.

ROOM 14.—*Breughel del Velours*, River scene; Ditto, with Ruins.—*Willingen*, Interior of a Church.—*Holbein*, Portrait of Petrarch.—*Jan Miel*, Modeller's Studio.—*Breughel d'Enfer*, Ships burning.—*Peter Neefs*, Interior of a Cathedral.—*Teniers*, a Man playing.—*Jordaens*, Diana and Nymphs bathing.—*Van Vitelli*, Port of Naples; Colosseum.—*Vander Poel*, Fishermen.—*A. Durer*, Deposition from the Cross; Holy Family, fine.—*Salaert*, a Procession in Brussels.—*Lucas van Leyden*, Death of the Virgin.—*Jordaens*, Bear-hunting.—*Gagnereau*, Cupids and Lion.—*Van Musscher*, Portrait of a Poetess. *Jan Miel*, Roman Ruins.—*Rubens*, Sketch (one of the series of the life of Mary de' Medici).—*Schalken*, View near a Ruin, with figures.—*Holbein*, Portrait (?).—*Breughel de Velours*, Passage of the Red Sea; a Fair.

ROOM 15.—*Constantia*, copies of celebrated Florentine pictures, on enamel, or large plates of porcelain.

ROOM 16.—Landscapes: 10 by *Breughel de Velours*; 2, *Claude Lorraine*; 1, *Both*; 6, *Vanloo*; 13, *Greffier*; 2, *Vander Meulen*; 2, *Gaspar Poussin*; 2, *Tempesta*; 1, *Brill*; 4, *Vries*; 2. *Manglard*; *Peter Neefs*, Interior of a Cathedral.

ROOM 17.—Family Portraits of Savoy.—*Vanschuppen*, Prince Eugene.—*P. de Champagne*, Prince Tomaso and his wife.—*Argenta*, Emanuel Filibert.—*Vernet*, Charles Albert (present king).—Copy of *Guido*, Cardinal Maurice.—*Jan Miel* and others, Portraits.

Upon the northern tower of the Palazzo is the Observatory, established in 1822, and now under the direction of Professor Plana. It is well furnished with instruments. In ancient times it was the post of the king's astrologer.

The *Palazzo dell' Academia Reale delle Scienze* contains the several museums, which have now attained great importance. The principal, unquestionably, is the *Museo Egyzio*, composed in great part of the collections made by the well-known Cavaliere Drovetti, a Piedmontese by birth, but who for many years filled the place of French consul in Egypt. It is open to the public on Mondays and Thursdays; but the custode is in attendance on other days.

It was purchased by King Carlo Felice in 1821; some previous but unsuccessful negotiations having taken place for the purpose of securing it for the British Museum. It is said to contain 8000 articles; and, judging from the general view, the number is not exaggerated; but the want of any catalogue or synopsis renders it much less useful and satisfactory than it would otherwise be.

The celebrated *Isiac table*. It is a tablet of bronze, of about 4 feet by 3, covered with figures of Egyptian deities, and hieroglyphics, engraved or sunk, the outlines being partly filled with silvering, partly with a kind of niello. According to some accounts, it was discovered at the Villa Caffarelli upon the Mount Aventine, where there had

been a Temple of Isis, and presented by Paul III. to a son of Cardinal Bembo. It sustained various mischances: after the "sacco di Roma" by the Connétable de Bourbon it was found in the possession of a brazier: others say it was discovered at Casale. Transferred to Mantua, it disappeared after the siege of that city in 1630, and was thought to be lost: but it was found at Turin amongst some lumber in 1709. It went to Paris in 1797, and has now reverted to Turin. This monument is very interesting, as being the first specimen of Egyptian antiquity which attracted attention after the revival of letters, and none has had more eminent interpreters. Olaus Rudbeck, the worthy successor of Olaus Magnus, discovered on it the whole mythology of the Edda. Father Kircher translated the whole into good substantial Latin, and found it contained the whole cosmogony of Hermes Trismegistus. Jablonski showed its perfect agreement with the most orthodox doctrine of Thebes. Winkelman, Schmidt, Montfaucon, have all explained its mysteries. But it is now ascertained to be a pseudo-Egyptian production of the age of Adrian; and great doubts are entertained whether any real meaning at all is conveyed by the imagery.

In the centre of the principal apartment is an inscription in honour of Champollion, as the Œdipus by whom the Egyptian enigmas were first explained, overlooking the well-known and sagacious discoveries of Dr. Young.

The principal objects are the following: they are, with few exceptions, in the highest state of preservation. Idols of wood, painted and gilt; household gods; figures of real and ideal animals; amongst others, that which was unquestionably the origin of the Grecian harpy: many with inscriptions painted or written in the enchorial character; others of terra cotta, on none of which such character is found, the inscription being in hieroglyphics.

Animal mummies,—cats, crocodiles, ibises, fish, monkeys, serpents, heads of calves and bulls, without doubt the bull Apis, many in their original bandages and swathings: all the "abominations of Egypt," dug out of the sands which concealed them, are exhibited here.

Sepulchral Statues. — These are very curious: most of them are husbands and wives, or at least a male and a female, often with a child between them. These have been sometimes considered as Isis, Osiris, and Horus, "mais nous avons changé tout cela." Some are single figures. The females have all most respectable wigs, much like those of the judges in Westminster Hall.

Models: amongst others, of a boat and of a temple; furniture of all kinds, baskets, shoes, sandals, vases, tablets, articles of clothing, and specimens of stuffs and linen, a very great variety.

Clothing for the dead: masks for the faces of the mummies; sandals, upon the soles of which are painted captives with ther hands bound; some are negroes, other Jews,—a singular specimen of posthumous triumph.

The *wooden doorcase of a temple*, painted of different colours. The colouring was restored by Champollion, —an operation which had been better left alone.

Articles of food for man and beast; pomegranates, bread, onions, eggs, dates, hay, corn, butter,—all preserved in the catacombs.

Female ornaments, some very beautiful and delicate, much finer than any in the British Museum.

Numerous rolls, some of papyrus, others of leather and cloth. They are in various characters, hieroglyphics, hieratic letters and enchorial, with some few in Greek or Coptic. This very valuable portion of the collection is not in good condition: the rolls have been framed and glazed (as at the British Museum), and it has very recently been discovered that they are beginning to decay.

Human mummies. "A head of which the hair was red or auburn: this seems to show that the party was not a de-

scendant of Misraim, but a stranger, perhaps a Greek. The hairs of the eyelashes even are in perfect preservation. Another head, the face covered with a fine cloth, through which the features are distinctly seen. Upon the forehead is a bandage, in the centre of which is a gold ornament."

Mummy chest, of which the interior is entirely covered with enchorial writing; another, of which the hieroglyphics are formed of enamel.

An exceedingly beautiful *Sarcophagus of basalt*, supposed to be the tomb of a priest: the hieroglyphics are worked with the delicacy of a gem.

Specimens of Egyptian statuary, many of which are colossal, form the most valuable portions of the Drovetti collection. Most of these are named by the bold erudition of Champollion, and with him must the responsibility rest.

Sesostris.—Perhaps the most remarkable. Whether really the monarch or not, this statue is most evidently a portrait, and full of life. By his side is his queen, as usual with a wig; it is curious to observe the excessive fondness of the women of Egypt for this deformity. He has a book in his hand. The countenances are not Egyptian: they have not the thick lips and the elongated eye generally so marked in the Egyptian monuments; and this circumstance alone may lead us to doubt the appropriation of the statues.

Sesostris (wholly unlike the preceding), as a Deity between Ammon and Neith, very fine.

Head of a colossal statue of *Pharaoh*, yet retaining vestiges of the original colouring.

Amenophis and his Queen, wigged of course,—fine statues.

Thotmosis II.,—singular for the ornaments.

Pharaoh Chebro, in the act of making an offering.

A *warrior*, clad in a panther's skin, of which the head hangs in front. The skin is embroidered with stars. This statue is very remarkable; for, with some variations, it was adopted in the middle ages as the model or pattern of an idol, worshipped by the idolatrous tribes of Mount Libanus.

The *head of a ram*,—colossal and fine.

Jupiter Ammon,—colossal.

An *altar of a circular shape*, with channels for the purpose of receiving the libations, said to be the only example subsisting.

The *Greek and Roman antiquities* are of less importance. *A sleeping Cupid* was honoured by deportation to the Louvre: it is now returned, and is the finest piece in the collection. It is said to be Greek; but some very provoking doubts have been raised respecting it, as if it were a Florentine or Roman copy of the 16th century. *Antinous.* A colossal bust of the *Emperor Hadrian*: another of *Julian*, of great beauty, considering the period when it was executed. A mosaic pavement, found in Sardinia: its compartments are separated, but it seems to represent Orpheus playing to the beasts. It is of the best species of Roman work.

The *medals* amount to upwards of 15,000. Amongst these is a gold medal of Athens, said to be unique; a fine series of the Sassanian kings; the kings of Syria; the Ptolemies. *Bronzes*, some very fine; a very ancient, perhaps Etruscan, *patera*, representing the battle between Theseus and the Amazons, found in the Po, near Turin. Others of the same style and date have been found in Savoy. *A faun*, found upon the site of the ancient city of Industria. *Vases*, in Etruscan style, discovered at Monza. *Ivory carvings*, more remarkable, however, for the labour bestowed upon them than for their taste.

The *Museum of Natural History* is peculiarly rich in the mineralogical department, especially in specimens of the minerals and fossil organic remains of the Sardinian states. The other branches are not remarkable.

The Museums are open daily. The *custode* of the antiquities expects a small gratuity.

Università Reale, a very extensive and magnificent building. The cortile

is an example of the effect produced by columns encircled by bands, story above story; and is a species of lapidary museum. Until recently, the greater part of the Roman and Grecian remains now in the museum were in the university. Those which remain are principally fixed in the walls. Here are the Torsos (no longer Torsos) found at Susa, and now exhibited as Tiberius and Napoleon (not that the likeness is very striking in either). Such restorations destroy all the benefit of the instruction which a collection of antiquities is intended to impart. Many of the inscriptions and monuments are sepulchral. Upon the cippus of Quintus Minutius Faber, a wheelwright, he is represented, at bottom, working upon a wheel; and at the top, sick in bed. There are also many medical inscriptions: some of the times of the Lombard kings, Grimoald, from whom the Grimaldi family claim descent, Aripert, and Rothar.

The *Library* is rich. It contains a valuable collection of MSS., many of which anciently belonged to the Dukes of Savoy. It was placed here by Carlo Emanuele I.; many collections have been successively added to it. The celebrated Calusio, the author of the Hebrew Concordance, bequeathed his Oriental manuscripts to this library; and it also contains a part of the manuscripts of the Benedictine monastery of Bobbio. These are very ancient and authentic, and probably include palimpsests; but they do not seem to have been examined. A very numerous collection of the Greek chemical and alchymical writers, mostly inedited. Grammarians and physicians, also waiting for the care of some, probably German, editor. A manuscript of the 'Imitation of Christ,' the celebrated work commonly attributed to Thomas à Kempis. This codex was found at Arona; and in 1687 it was submitted to a regular congress of the Archæologists, held at St. Germain des Prés, for the purpose of deciding upon its antiquity. The question is yet undetermined. Several Bibles, from the 10th to the 16th centy., some most curiously and others most richly illuminated. Seyssell's translation of Appian, richly illuminated, and in which is a portrait of the author presenting his work to Louis XII. Hebrew MSS., several inedited. The lecture-rooms, and other parts of the building appropriated to the business of the university, are not remarkable. There are 47 professorships.

The *Piazza di San Carlo* is the finest at Turin: one extremity is formed by the churches of Sta. Christina and of San Carlo Borromeo, from the latter of which it derives its name. It became necessary, after the houses were first erected, to strengthen the columns of the façades by a species of pilaster; and this accidental alteration has produced a better effect than the architect originally contemplated. In this piazza is the statue of Emanuele Filiberto, presented to the city by King Carlo Alberto, and executed by the Cavaliere Marochetti, born at Paris, but whose ancestors were Piedmontese. Emanuele Filiberto, Tête de Fer (born 1528, died 1580), succeeded to the rights of his father, Charles III. Duke of Savoy, 1563, at the time when almost all his dominions were in the power of the French. He revenged himself by continuing in the service of Philip II., and he commanded the troops of Spain at the battle of St. Quentin, where the Constable Montmorency and the flower of the French nobility became his prisoners. A further defeat, sustained by the French, prepared the way for the treaty of Câteau Cambresis, 1559, by which the Duke recovered the greater part of his dominions; and it was agreed that he should marry Margaret, the only sister of Henry II. The nuptials were celebrated with fatal splendour; for it was in the tournament which formed a portion of the festival that Henry II. received his death-wound from the shivered lance of the Count of Montgomery. The remainder of the reign of Emanuele Filiberto was entirely passed in tranquillity. The figures are spirited, and the intention is good But the composition is remarkable

and has been praised for a minute and elaborate attention to detail, and an accuracy of imitation, which, though they are very pleasing to uneducated persons, destroy that simplicity and grandeur which are the attributes of the highest art. The basso rilievos on the pedestal are of bronze: and represent the two principal events in the life of Emanuele Filiberto,—the battle of St. Quintin, and the treaty of Câteau Cambresis.

In this Piazza is situated the *Cabinet of Minerals* belonging to the "*Azienda dell' Interno*." This Board, whose Spanish name of *Hazienda* is a reminiscence of the influence of the age of Charles V., has the management of the roads and bridges, woods, forests, mines, and minerals, and indeed generally of the crown domains. The fossils and minerals are arranged *geographically*, according to provinces, and then again according to *communes*, a plan remarkably convenient to the scientific traveller, who can thus, by inspecting the collections, obtain a general view of the productions of the country. There are also some special classes of minerals—amongst others, of the fossil shells of the Collina; models of mines and mining machinery; and specimens of all the indigenous timber trees and shrubs of the Sardinian states.

The *Piazza Vittorio Emanuele* is principally remarkable for its extent and regularity, and the fine view which it commands of the Po, and the Collina covered with villas and churches, and the Superga towering over all. At its eastern extremity is the bridge which connects this Piazza with the opposite bank of the Po, just in front of the church of La gran Madre di Dio. The bridge over the Po was begun by the French in 1810, from the plan and designs of the ingénieur-en-chef, Pertinchamp. It was completed by King Vittorio Emanuele, who found it unfinished when he was restored to the throne. It has five elliptic arches, each of about 80 feet span. The granite used in its construction, which is from the quarry of Cumiana, is harder but more brittle than that used in the bridge over the Dora, and contains many particles of iron; on account of which its surface, when exposed to the atmosphere, becomes spotted, and has a disagreeable appearance. But the bridge on the road to Chivasso, a little beyond the Piazza Emilio Filiberto and the Porta Vittorio, is much bolder and finer. This bridge, which may be characterized as the boldest work of the kind, is erected over the Dora Riparia, a river ordinarily shallow, but liable to heavy floods, and during these becoming extremely rapid, owing to the great declivity of the bed; it consists of a single arch of granite, resting on solid abutments of the same material. The arch is a segment of a circle, having a span of 147 ft. $7\frac{13}{16}$ in., with a rise or versed sine of 18 ft. $0\frac{13}{16}$ in. These proportions, which correspond to an arc of 54° 56′, render it the flattest arch of this form yet constructed in Europe. The lightness of appearance derived from the flatness of the arch is much increased by the introduction of two *ugnature*, or *cornes de vaches*, (as the French call them,) which, rising from the third course above the springs of the principal arch, form a second one of a somewhat larger span, coinciding with the first at the lower edge of the keystone, and having a versed sine of 12 ft. $1\frac{6}{16}$ in. This arrangement, and the convex form of the abutments, give a more free passage to the stream in time of floods. The keystone is 4 ft. $11\frac{1}{16}$ in. deep. On the level of the top of the keystone is a plain cornice, with modillions cut in the solid stone, similar to those round the temple of Marte Vendicatore at Rome. Above this is a solid plain parapet, whose total height is 3 ft. 4 in. The roadway over the arch is 40 ft. wide between the parapets: of this each of the footpaths occupies about 5 ft., and the carriageway 30 ft.; no blocks less than from 8 to 9 ft. in length were employed for the cornice and parapet, and some of those used in the latter at the abutments are from 36 to 40 ft. in length. All parts of the structure are minutely dressed, and all the joints exposed to

view were filled in with a very fine cement to the depth of about an inch, and this cement was rubbed over with an iron point, till it became as hard as the stone itself: every visible part is of the best Alpine granite, of the quarry called Del Malanaggio, near Pinerolo. This granite is better than that used in the bridge over the Po, not being subject to discolouration, and is susceptible not only of being dressed very finely, but also of being used in very small and delicate works, and takes a high polish. This bridge was designed and constructed in the most scientific and skilful manner, under the immediate direction of the Chevalier Mosca, and to this day not the least settling, or the smallest crack or chipping, has taken place: and as the whole face of the work has been finely dressed, it appears to the most practised eye a single solid mass of granite. The bridge, together with the approaches, cost the Sardinian government 56,000*l*. "If I may be allowed to express an opinion, the general architectural appearance of the bridge over the Dora would have been improved if a simple projecting base had been given to each of the pilasters of the abutments, with its summit forming a line a little above the water-level. By this addition a better proportion would have been maintained between the width and height of the pilasters, and a more strict accordance with the cornice that surmounts them. This method is now generally employed, with the very best effect, in every great work of the kind, and particularly in this country [England], which possesses some of the most magnificent structures of the same nature, particularly over the river Thames."—B. Albano, C.E.

There is also a suspension bridge over the Po, a little above the stone bridge.

There are very many excellent mansions in Turin, but none which need to be particularly remarked for outward appearance, except, perhaps, the unfinished *Palazzo Carignano*, one of the specimens of the fancy of Guarini, and in which he has carried his powers of invention to the greatest extreme. It is a most extraordinary combination of curves and compartments.

The *Royal Theatre* has been noticed. There are also the *Teatro Carignano*, which is open for operas and ballets during the autumn season, and for the regular drama in the spring and summer; it was built by the Count Alfieri; and here the first piece of Vittorio Alfieri was first represented. The Teatro Carignano was embellished in 1845 with the most gorgeous magnificence, and is now perhaps the most richly decorated theatre existing. The *Teatro d'Angennes*, remarkable for the good arrangement of the scenes and stage, is an elegant but not a large theatre. It is open for the regular drama during the Carnival, and for the opera buffa in spring and summer. The *Teatro Sutera* is open for the opera buffa during the Carnival. There are also two theatres of fantoccini. The Piedmontese claim the honour of being the inventors of puppet-shows, which are carried to high perfection in the performances of these wooden companies. The buffoon characters *Girolamo* and *Gianduja* are of Piedmontese origin, as *Arlequino* is Bergamasque. No theatrical performances take place on any Friday throughout the year, on All Saints day, and during Advent and Lent. The practice of closing the theatres on Whitsunday and Corpus Christi, which exists at Milan, does not exist at Turin.

There are several respectable private collections of pictures at Turin, of which the principal are the following:—

The *Marquis Cambiano*, to whom the palace, formerly called *Priero*, now belongs. Amongst the finest are two Holy Families, said to be by *Raphael* and a study of two Heads by the same hand for the San Celso picture now at Vienna; a study of the lovely Madonna della Scodella by *Correggio*, the Virgin and Child with two Angels painted on paper, and a small Holy Family, also attributed to him. The Death of St. Francis d'Assisi, a composition including 27 figures, by *Masaccio*, whose easel pictures are very rare. The Portrait of the Queen

Louis XII., and a Death of Cleopatra, attributed to *Leonardo da Vinci;* a Holy Family, and a Sta. Barbara, by *Luini*, his scholar and close imitator. St. Agnes, the Angel Gabriel and Tobias, and a Holy Family, by *Andrea del Sarto.* An admirable and splendid *Paul Veronese*, representing the taking of the Vows. A Portrait of Paul Doria by *Titian*, with his signature, and the date 1559; a Venus and Cupid sleeping, by the same hand; and two other pictures, also attributed to him. A fine composition of many figures, the Crucifixion on Mount Calvary, by *Bronzino.* A half-length of St. Peter, a Head of our Lord crowned with Thorns, and a Sibyl, by *Guido. Francia*, a Madonna. A very fine specimen of *Albano*, representing St. John the Baptist; a Mater Dolorosa by *Carlo Dolce;* a Magdalene in the Desert, and his own Portrait, by *Ann. Caracci:* Diogenes, by *Salvator Rosa;* and other interesting specimens of Italian art. By *Rubens* is a fine Magdalene, a small Portrait painted on wood, Henri IV. taking leave of Gabrielle d'Estrées, and a Dance of Satyrs. A five portrait of a noble Lady in the dress of a Nun, by *Vandyke;* a Landscape with a Man and Animals, by *Paul Potter;* a Portrait of Louis XIV., with four other figures, by *Mignard.* The Marquis Cambiano possesses, besides, a collection of original drawings by *Guercino* and *Palmieri.*

Count Haratch, in his palace in the Contrada di San' Francesco d'Assisi, has also a fine collection, both of Italian and Flemish artists. The Deluge, a fine and well-known picture by *Domenichino;* St. John in the Desert, painted on wood, by *Leonardo da Vinci;* the Attendant of Medea saving her Children from the Flames, by *Mantegna;* a fine Susannah and the Elders, from the Soderini gallery near Venice, by *Guido;* the Samaritan Woman, by *Bassano*, from the Pisani gallery, also engraved; the Martyrdom of St. Bartholomew, by *Spagnoletto*,—painfully true and forcible in its horrible details; the Prodigal Son, a fine specimen of *Calabrese;* a Virgin, on wood, by *Francia;* a good Holy Family, by *Guercino.* A Portrait of M. Roche, his Wife and Children, executed by *Rubens* at 22 years old, when, leaving the school of Otho Venius, he came to study in Italy, is highly interesting as a well-authenticated picture, both as to date and pedigree: it was in the collection of Madame de Pompadour, and has been engraved by Cousins. St. Jerome, on wood, by *Quintyn Matsys;* a beautiful Sea View, by *Vernet;* and some good specimens of *Migliari*, a Piedmontese artist, recently deceased, once a scene-painter, and latterly chiefly occupied on interiors of churches, in which he rivalled Peter Neefs. The portraits, and especially those of eminent Italians, in this gallery, constitute a highly interesting portion of its collection. The celebrated general Gatta-Melata, by *Cappucino;* Canani, Great Master of the order of Sant' Iago di Compostella, by *Titian;* Campanella the Jesuit, by *Caracci;* Padre Zanchi, of Bergamo, by *Crespi; Paris Bordone*, by himself; and four female portraits, by *Moroni, Bellini, Palma Vecchio*, and *Tintoretto.*

Signor Lavaria, in the Contrada di Sant' Agostino, has a good collection of cameos and gems, medals, and a series of gold coins of the Gothic Kings of Spain; stone bas-reliefs, attributed to *Algardi*, and fine statues in ivory, remarkable for their size as well as their fine execution. The principal of his pictures are a "Mater amabilis," by *Luini*, on wood; a remarkable picture, called the Founding of the City of Rome, attributed to *Fra Bartolomeo;* a Virgin and Child, painted on stone (like that at Genoa), by Raphael's scholar *Pierino del Vaga;* another picture of the same subject, on copper, by *Parmigiano;* a so-called *Guido*, Pindar and the Muses on Mount Helicon; St. Jerome, in the manner of *Michael Angelo.* There is a landscape by *Teniers;* flowers and fruit-pieces by other Dutch and Flemish painters; amongst which are placed two landscapes by *Revilli*, a Piedmontese artist still living, and enjoying some reputation.

Signor De Angelis, in the Piazza di San Carlo, has also a collection of pictures of considerable value: a Cupid, by *Guido;* a half-length figure holding a skull, by *Spagnoletto;* a fine battle-piece, by *Polidoro da Caravaggio;* a landscape, with figures, attributed to *Titian;* the Adoration of the Magi, by *Rubens;* two Apostles, by *Lanfranchi;* a Lamplight Scene, a Feast, with many figures, by *Gherardo delle Notti;* a portrait, by *Albert Durer;* a Storm at Sea, by *Vernet;* landscapes by *Moucheron*, and fine flower-pieces by *Candido Delfiore;* and many others in the schools of *Titian*, *Caracci*, &c.

The charitable institutions, or *Opere Pie*, of Turin, are numerous and opulent. A detail of these institutions would be foreign to this work: a few of the most remarkable may be noticed.

The *Ritiro delle Rosine* was founded by Rosa Govona, a poor girl of Mondovi, who, in 1740, collected a number of other poor girls of her own class for the purpose of living as a semi-religious community, maintaining themselves by their own labour. In 1745 she removed her institution to Turin, and settled here, under the patronage of Carlo Emanuele III. She died in 1776, and is buried in the simple oratory, or chapel, of the Ritiro; on her tomb being inscribed "*Le figlie grate alla Benedetta Madre hanno posto questo monumento.*" The number of inmates is now upwards of 400; and the income of the house, which arises *wholly* from their labours, is upwards of 75,000 francs, with which they are most comfortably maintained. They may quit the Ritiro if they think fit, but few avail themselves of this power. There are several other houses of *Rosine* in other parts of the Sardinian states.

The *Reale Albergo di Virtù* is exactly what we should term an industrial school. It was founded, in 1580, by Carlo Emanuele I.

The *Regio Manicomio*, a lunatic asylum, arose out of the voluntary contributions of the fraternity of the Santo Sudario, about the year 1728; and the Prior of the fraternity, with the approbation of the Crown, names the directors. Its management is very mild and judicious: the patients all dine at a common table, and many of the improvements in the treatment of these unfortunate objects recently adopted in England have been long practised here.

The *Great Hospital of St. John* is of very remote origin, perhaps as old as the cathedral, to which it is, in a measure, annexed. It is now managed by a congregation, composed of six canons of the cathedral and six decurions of the city: about 6000 patients are annually received in it. The revenues before the Revolution were very large; and now, partly from estates, and also from voluntary contributions, they amount to about 300,000 francs per annum: the contributions are nearly half. In the centre of the wards is an altar, so placed that it can be seen from every bed. This hospital is a great and flourishing medical school.

The hospital of *San Luigi Gonzaga*, founded in 1794, and wholly supported by voluntary contributions, has a larger income than the hospital of St. John: it is also a dispensary. The out-patients are maintained at their own homes for a full fortnight *after* they are represented as cured, in order that they may fully recover their strength, and have an opportunity of looking out for employment. The in-patients are those who are refused admittance elsewhere as incurable. The building is well contrived and ventilated. Upwards of 12,000 out-patients are annually relieved, and fed, if they require it. This noble institution owes its origin to the late Padre Barucchi, a parish priest of Turin, who began by erecting a fraternity for the purpose of assisting the poor at their own houses; and, in the course of twenty years, collected the sums needful for its establishment in the present edifice. Its utility has caused it to be liberally supported by the Turinese.

The *Compagnìa di San Paolo* embraces a great number of objects — education, marriage endowments, relief of the *Poveri vergognosi*, i. e. poor not asking charity, and medical assistance.

In the *vicinity of Turin*, the *Superga*, with which the traveller becomes acquainted long before he enters the city, is the monument of the vow made by Vittorio Amadeo previously to the battle of Turin. On the 2nd Sept. 1706, he advanced with Prince Eugene from Chieri; and, taking his station upon the summit of the Collina, they looked upon his capital, imprisoned by the triumphant army of Louis le Grand. Vittorio here vowed to erect a church in honour of the Virgin, if it should please the Lord of Hosts to grant him and his people deliverance from the hand of the enemy. (These are the words of the vow.) The result of the battle of Turin has been before noticed. The name of *Superga* is said to be derived from its situation *super terga montium*—a doubtful etymology. The mountain is very steep; carriages from Turin cannot go up without four horses; and the visitor must either go to this expense, or walk the greater part of the way, that is to say, from the foot of the hill, about four miles from Turin. The elevation, to the summit of the building, is about 2200 feet: the view from the terrace would alone repay the fatigue of the ascent. There is, perhaps, no point whence the rich plain of Lombardy is seen to equal perfection, girded in by its alpine boundary on the north and the Apennines on the south.

The Basilica was begun in 1715, and completed in 1731. Juvara was the architect. It is of a circular plan, and in the interior has eight pilasters, almost detached from the wall that forms the enclosure, and in these are set as many columns, but at unequal distances, supporting a cupola. This disposition has the disagreeable effect of two buildings one within the other, without any harmony of parts or character. Through the interpilaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the grand altar. The external flight of steps is continued round. The façade has a portico of eight Corinthian columns, the centre intercolumniation being larger than the lateral ones: the columns are very much bellied, and, being built up of small pieces, the whole effect is poor. Above the order is a pediment, which interrupts the balustrade. The cupola, which is of a good figure, is in the centre of two elegant campaniles. The high altar is decorated with a profusion of statues and basso-rilievos, one representing the siege of Turin — Vittorio Amadeo, Prince Eugene, and the Duke of Anhalt pursuing the enemy. As works of art, the sculptures and paintings are of a very low grade: Vittorio Amadeo's tomb in the crypt is decorated (or deformed) by allegorical figures in the taste of the last century. The body of Carlo Emanuele rests in the same edifice with that of his dethroned father. The "Genius of War" and the "Genius of Art" seem out of place. The whole is of indifferent workmanship, and worse design. The "depositi" of the members of the House of Savoy continue from Vittorio Amadeo to Vittorio Emanuele (died 1821), but the Superga has ceased to receive the remains of the royal family. King Carlo Felice is interred at Haute Combe in Savoy: the late monarch, as has been before mentioned, was inclined to select the Sacra di San Michele, partly in order (as it is supposed) to mark that with him begins the new dynasty of Savoy-Carignan. The college (often erroneously called a monastery) is upon a large scale. The halls and staircases are grand from their proportions and rich marbles, and the solid decorations of the architect. A series of portraits of the popes, the majority of course imaginary, is placed in the apartments appropriated to the sovereign, who visits the Superga annually, upon the anniversary of the battle. The priests who officiate in the Superga constitute an ecclesiastical seminary. The canons who were first placed in it were suppressed in 1833, when the present body was formed in their stead; they are sustained by the king.

Vigna della Regina. This palace overlooks Turin, being on the side of the Collina, immediately above the Po.

It was built by Cardinal Maurice of Savoy, when he had ceased to be a cardinal for the purpose of marrying his niece Ludovica, the daughter of Vittorio Amadeo I. The views of the city from hence are very beautiful. The entrance of the palace offers a painted ceiling, ascribed to Paulo Veronese, and also some tricks in perspective, imitation colonnades and the like, of which the Italians have long been fond, and which they still practise with much success.

Il Valentino, built by Christine of France, the wife of Vittorio Amadeo I., and daughter of Henri IV. and Marie de Medicis. As far as the design of the original building has been executed, it is a regular French château, and quite declaring its origin: hence its historic interest; and the king has had it restored with much care and taste. The gardens are very agreeable; one of them is the botanic garden of the university. It is most pleasantly situated on the banks of the Po. A subterraneous marble staircase by which you descend from the palace has a poetical effect.

Stupinigi, about 8 m. from Turin. A fine avenue leads from the city to this unfinished hunting lodge or palace, of which the object is announced by the bronze stag which crowns the roof. It was erected by Carlo Emanuele III. from the designs of Juvara. The elevation is finely varied by the masses, semi-castellated in form, of which it is composed. Napoleon lodged here in his way to Milan, when about to receive the iron crown. It contains some tolerable paintings: a good *Vanloo*, representing Diana bathing. It also contains much perspective painting.

Castello di Aglie. The favourite country residence of King Carlo Felice, and now of the Queen Dowager, remarkable for the extreme purity and pleasantness of the air. It contains a small but very choice collection of Roman antiquities.

Turin to Cormayeur and the Val d'Aosta. (*Swiss Handbook.* Rte. 107.)

Turin to Romagnano. (*Ibid.* Rte. 103.)

ROUTE 2.

TURIN TO MILAN, BY NOVARA.

15¾ Sardinian posts to Magenta, thence to Milan 2 Lombard posts, 89 miles.

This road affords a continued succession of beautiful scenery. During the greater portion of the journey the Alps are always in sight. Rising, as they do, from the plain, they offer perhaps even a bolder aspect in the distant view than when you are amongst them, as in Switzerland; their highest point is Monte Rosa, next in height to Mt. Blanc. On quitting Turin you have the Collina to the south, crowned by the Superga.

Cross the fine bridge over the Dora-Susina on leaving Turin: a toll of 1 fr. is paid per horse.—The same is paid on all the other bridges. Shortly afterwards two other bridges cross the Malone, and its branch the Malonetto, both frequently inundating the adjoining country.

1½ (half an additional post is charged on leaving Turin) *Settimo*, a small village, bearing in its name the reminiscence of its Roman origin, *ad septimum lapidem.*

Brandizzo, a village or *borgo* of great antiquity, though now having nothing to show for it. It is noticed in the ancient itineraries, as one of the stations where the pilgrims to Jerusalem were accustomed to change horses.

Cross the torrent *Orco*, which, like the other streams already passed, contributes to the Po, and, like that river, frequently inundates the adjoining lands. It is said that the periods of the duration of the floodings of these streams are regular. The floods of the Malone last twenty hours, and those of the Orco thirty, thus bearing an analogy to intermitting springs. Gold is found in the sands of the Orco, the right of washing which is let out by the municipality of Chivasso for a small sum; the time consumed in the search rendering the employment an unprofitable branch of labour.

The banks of the Orco are beautifully wooded.

1½ *Chivasso*, a small city on the l. bank of the Po, heretofore of much military importance, but now fortunately unfortified. It was long considered as the key of Piedmont, and in 1798 it opposed a considerable degree of resistance to Marshal Joubert when executing the decree of the Directory, by which he was ordered to dethrone the House of Savoy. The fortifications were destroyed by the French in 1804, when their possession of Lombardy placed Chivasso in the midst of their own territory. Chivasso was the ordinary court and residence of the Marquises of Montferrat, who, as sovereigns, held so conspicuous a place in the history of mediæval Italy, though Casale was their proper capital. The Marquis Giovanni, surnamed the Just, who was much loved by his people, died here in 1305, after a tedious and wasting sickness. He had been attended during this malady by Manuel di Vercelli, a physician of great reputation for skill. Manuel followed as one of the mourners. There is an old jest in Joe Miller of an M.D. in a similar situation being told that he was "carrying his work home." The people of Chivasso believed it. Suspicions had been spread that the good marquis had died in consequence of the want of skill, or that somehow or another the doctor had despatched his employer; they rushed upon the luckless scholar of Avicenna, and literally tore him in pieces. The Marquis Giovanni had no children; and his dominions devolved upon his sister Violante (Irene the Greeks called her), the Empress of the East, wife of Andronicus Comnenus Paleologus. Their second son, Theodore, was selected to exercise his mother's rights, and in his person began the dynasty of Montferrat-Paleologo, which continued until it became extinct in the person of Giovan' Giorgio, who died in 1553.

The city (we should call it a good-sized market-town) consists of two adjoining groups of streets and buildings, and which anciently, probably, formed two distinct jurisdictions. The church of *San Pietro* is in the style of the revival, and dates as early as 1425. The front is decorated with ornaments and entire statues in terra cotta, of great elegance, but much defaced.

The remains of the ancient palace, or castle, of the Counts of Montferrat, consist of an octangular tower, upon the summit of which are growing two mulberry-trees, an evidence of the long period during which it has been abandoned to decay. At Chivasso the road leaves the banks of the Po, which runs nearly E. along the base of the low hilly district of Montferrat, the road to Vercelli approaching nearer to the Alps. The fine views of the Alps continue increasing as the road advances.

Rondissone. Cross the Dora Baltea, descending from Ivrea, rushing as rapidly as the Dora Susina to pour its contribution into the Po. All these streams are remarkable for the rapid descent of their channels, less broken by cascades than is usual in mountain torrents, and, being fed by perpetual snows, very rarely, if ever, become dry.

2¼ *Cigliano*, now dismantled, but once surrounded with walls and towers. The old church is rather an interesting object; but the main beauty of this vicinity is to be found in the Monte Rosa, which is hence seen rising in great magificence.

2½ *San Germano*, also once fortified, but now dismantled. In this neighbourhood the women wear a peculiar ornament in the hair, which exists, with more or less variation, throughout Lombardy. It consists of rows of large pins (spiloni) radiating round the head. Here these pins terminate in balls, either gilt or of polished brass. The dialect of the people is completely Milanese; and the style of all the ancient buildings shows that the traveller has entered historical Lombardy.

1¾ *Vercelli* (Leone d'Oro, very fair: La Posta, middling), a city near the l. bank of the Sesia, the seat of a bishopric, of great importance in the middle ages, and still containing a population of 18,000 Inhab., and with great appearance of activity. It covers a wide tract of ground, and is surrounded by boulevards, of which those on the N.W. command the finest view

of the Alps. At this extremity of the city is the *Duomo*. It was built by Pellegrino Tibaldi, towards the middle of the 16th century, and is in the best style of Italian architecture. During the French occupation this building was exposed to ruin. They turned it into a stable, burned all the wood-work of the choir, and defaced the tomb of St. Amadeus of Savoy. All this damage has been recently repaired. The tomb of St. Amadeus was richly decorated with silver, at the expense of King Charles Felix, in 1823, from the designs of an artist of Turin, S. Savesi. The wood-work of the choir was restored in 1822, from a design of Ranza, an architect of Vercelli; it is so contrived that it holds together without nails, and can be taken down in a very short time. The portico, by Count Alfieri, is original and bold. In this church are interred St. Eusebius, the first bishop of the see, and St. Amadeus. The sepulchral chapels, in which the bodies are deposited, are sumptuously ornamented.

The library of the cathedral has escaped spoliation, and contains a collection of manuscripts of great antiquity and value. The most remarkable is a copy of the Gospels written by St. Eusebius, the founder of the see in the fourth century, and which, being much decayed, even in the reign of Berengarius King of Italy (see *Monza*), was, by the order of that monarch, bound in silver; and it yet remains in this cover, with the inscription, testifying the name of the donor, in the following verses:—

"Presul hoc Eusebius scripsit, solvitque vetustas;
Rex Berengarius sed reparavit idem."

The silver cover is ornamented with rude chasings: it represents our Lord seated upon a species of throne composed of two zones ornamented with gems, and which have been explained as representing the earth and the heavens. Upon his knees is an open book, the Gospel, presented to mankind. Olive-branches surround the tablet, as the emblems of peace. On the other side is St. Eusebius in his robes, but merely designated as "Eusebius Episcopus;" the absence of the epithet *Sanctus* being conformable to the usages of high antiquity. This manuscript is considered as of the greatest importance in biblical criticism. It is a Latin version, and supposed to be the most authentic copy of that called "Itala" by St. Augustine, and employed in the earliest ages of the Western Church, until its use was superseded by the Vulgate; and this manuscript being older than any Greek manuscript now extant, it is in one sense the most ancient copy of the Gospels existing: hence, when a question arises as to various readings, the soundest and most judicious critics give the preference to those which are supported by the "Codex Vercellensis." The Gospels are arranged in the following order:— St. Matthew, St. John, St. Luke (here called "Lucanus"), and St. Mark. It is written in capitals, in two columns; the writing is much faded, and the evanescent character can scarcely be traced except by the indentation of the pen in the mouldering vellum. St. Eusebius always carried this volume about with him; and it is the earliest certified autograph in existence. Besides the injuries which the manuscript has sustained from time, it has been strangely mutilated to gratify the former devotion of the people of Lausanne, who in the 15th century erected a church in honour of St. Eusebius, and in whose favour Bonifazio Ferreri, the then Bishop of Vercelli, detached a leaf, which he sent to them as a relic of the holy prelate whom they thus revered. Lalande stated this manuscript to be an autograph of St. Luke, though it is a Latin version!

Amongst the other manuscripts are *Anglo-Saxon poems*, including one in honour of St. Andrew, and very possibly brought from England by Cardinal Guala, of whom we shall shortly have occasion to speak; the *Recognitions of St. Clement*, a very early manuscript, but whether the work be really the production of this apostolic father is a question upon which theological critics are much divided; the Laws of the *Lombard Kings*, written in the reign

of King Luitprand, and therefore not later than the year 744.

The church of *Sant' Andrea* was erected by Cardinal Guala de' Bicchieri, who filled the office of papal legate in England in the reign of John and Henry III., and whose name is connected with some very important transactions during that turbulent period. He was born and educated at Vercelli. Over one of the lateral doors he is represented as in the act of dedicating the church; and his merits are recorded in rhyming Leonines, in the first of which, by a poetical figure, called Epenthesis, familiar to the students of the Westminster and Eton Latin grammars, one word is inserted in the centre of another, that is to say, the word Car——dinalis is split into two, and the word Guala inserted in the gap between, for the sake of the metre:—

"Lux cleri patriæque decus Car*gual*adinalis
Quem canon atque artes, quem Sanctio canonicalis,
Quem lux dotavit, quem pagina spiritualis."

The Cardinal left all his property to the Church, and amongst the relics which he deposited there was part of the sword by which Saint Thomas à Becket suffered martyrdom. Cardinal Guala was a most strenuous ally to King John; he excommunicated Stephen Langton and Prince Lewis, when the latter was called in by the barons of Runnymede (1215), with bell, book, and candle; and on the accession of Henry III. he was one of the ministry by whose exertions the royal authority was in a great measure supported and restored. The gratitude of the new monarch bestowed upon Guala much preferment, and among other benefices the priory of St. Andrew at Chester. He made heavy demands upon the clergy generally, besides sequestrating (to his own use) the benefices and preferments of those who were in opposition to him; and he thus amassed the fortune, amounting, it is said, to 12,000 marks of silver, with which this fabric was raised and endowed.

On his return to Italy through France, in 1218, he engaged in his service an ecclesiastic, a native of Paris, skilled in architecture, and in 1219 began his new church, which, in allusion to his church at Chester, he dedicated to St. Andrew. The career of the founder accounts for the style of St. Andrea. Having passed many years in France and England, Cardinal Guala imbibed a taste for the style of architecture which had recently come into fashion in those countries. St. Andrea is far from pure. In parts of the exterior, perhaps from compliance with the habits of the native masons, round forms are used. The façade is Romanesque; but the interior presents the exact appearance of a French or English building, in the early pointed style. The arches are pointed. Light pillars, with foliage capitals, run up to support the roof: the roof is vaulted and groined. The windows in the chancel are lancet. The material of the walls is brick, with stone joints, windows, and doors. The campanile was added by Pietro del Verme, in 1399.

The ancient tombs which it possessed have been destroyed, with the exception of that of the first abbot, and architect of the church, Tomaso Gallo, a French ecclesiastic (ob. 1246), upon which is a curious fresco, in which he is represented as surrounded by his disciples; amongst others, St. Anthony of Padua, distinguished by a glory: below, in a contemporary bas-relief, Gallo is seen kneeling before the Virgin, while St. Dionysius the Areopagite lays his hand on Gallo's head. The church has lately had the addition of painted glass and Gothic confessionals, not in the best taste.

The *Hospital*, founded by Cardinal Guala, retains its original endowment and destination. It contains a picturesque cloister, with the arms of its benefactors; and a so-called Museum, not of much value.

In the church of *San Cristofero* are some excellent frescoes of Gaudenzio Ferrari. They have been retouched in some places by an unskilful hand. Gaudenzio Ferrari, who is much less known beyond the Alps than many inferior masters, was born in 1484, in Valduggia, about 40 m. from Vercelli; and not

being able to find a teacher of the art he loved in his native place, he came to Vercelli for the sake of instruction. Giovenone was his master; and so proud was he of his pupil, that in some of his paintings he signs himself "Geronimo Giovenone, maestro di Gaudenzio." The magistrates of Vercelli gave him the municipal freedom; and the city where Gaudenzio was thus instructed and adopted claims him as her own.

This church, now belonging to the Jesuits, was anciently a convent of *Umiliati;* and Gaudenzio executed the paintings at the request of Andrea and Angelo de' Corradi, brothers in blood as well as in profession, being both members of the convent, 1532. The subjects are the following: they are in the chapels, which form a species of transept between the nave and choir.

The *Crucifixion*, of which there is the finished sketch in the gallery at Turin, remarkably forcible and rich in colouring; many of the figures wonderfully foreshortened and relieved from the dark background. The Roman Centurion, a most singular figure, armed and clad nearly in the fashion of the court of Henry VIII., is the most prominent figure in the second range. In the right-hand corner is the portrait of Padre Angelo. The angels hovering about the cross, one receiving the soul of the good thief "Gestas" (according to the legend), and another weeping for the loss of the soul of the impenitent thief "Dysmas."

Our Lord preaching, or *relating a parable;* finely painted, but damaged.

Our Lord at the table of Simon the Pharisee, the Magdalene kissing his feet. Very many figures are introduced.

A Scene from the legendary life of the Magdalene. It is an ancient historical tradition in Provence, that St. Mary Magdalene, St. Matthew, St. Lazarus, with some other disciples of our Lord, after his ascension, being expelled by the Jews, embarked from Judea, and landed at Marseilles, of which place St. Lazarus became the 1st bishop, and where they were received by St. Maximin, afterwards Bishop of Aix, and St. Marcella. The city is seen in the distance.

The *Assumption of the Magdalene*, represented as surrounded by angels.

The *Birth of the Virgin.*

The *Sposalizio.* In the background the painter has introduced the Presentation.

The *Assumption of the Virgin.* The group of the apostles, dividing the composition, exhibits skill.

The *Nativity.* The Virgin is kneeling before the infant Saviour, who is presented to her by angels. In the background two other subjects are introduced—the Annunciation, and the Visitation of St. Elizabeth.

The *Adoration of the Magi.* Many portraits are evidently introduced into this composition, particularly a prominent figure with a cap and feathers. So also the bearded king kneeling before the Virgin. Groups of pages, esquires, and attendants fill the scene.

St. Nicolas, Bishop of Bari, and St. Catherine of Sienna (erroneously called St. Teresa by the custode), presenting two novices (ladies of the noble Vercellian family of Lignara) to the Virgin: fine portraits, and full of character. This fresco also contains portraits, namely, those of the painter himself, of his master Geronimo Giovenone, and of his pupil Bernardino Lanino.

St. Christopher and other figures, upon panel. The painter has so far followed the popular legend as to represent the saint rather larger than the other figures. St. John the Baptist is seen in the background. Two portraits of Umiliati monks, probably the donors, are introduced. Above is the Virgin, forming the group into a pyramid. This painting is peculiarly valued by Lanzi.

In the sacristy is a good *Lanino*, St. Peter Martyr and another monk; thorough monastic faces.

The frescoes are all more or less injured. The first damage occurred during the siege in 1638, although the young Marquis de Leganez forbade his artillerymen to fire on the church of St. Christopher, lest the masterpiece of

Ferrari should be injured. But they suffered more from the French, who converted the church into a place of custody for refractory conscripts, and the paintings suffered greatly from the wanton idleness of the prisoners.

Church of Santa Caterina. Here is also a Ferrari—the Marriage of the patron saint: in this painting St. Francis, St. Agapet, and St. Anthony are introduced.

San Bernardino, a beautiful fresco. It represents the preparation for the crucifixion,—the Virgin fainting, our Lord bound and guarded by a soldier. This church has some curious relics of Lombard architecture.

In the *Casa Mariano* is a fine fresco by Lanino—the Feast of the Gods, and some other allegorical and mythological figures. The hall in which it is painted is now a granary.

There is a beautiful theatre at Vercelli, where operas are frequently given, and the performances are sometimes very good.

Cross the Sesia, which runs hard by Vercelli, by a new and handsome stone bridge, replacing a wooden one. Extensive plantations of the pseudo-acacia follow. When they are passed, Monte Rosa opens again with great beauty, and hence to Novara, generally, the wall of the Alps is seen in wonderful majesty. This mountain view is much enhanced in effect by the peculiar characteristics of the great plain of Lombardy. The traveller has begun to make acquaintance with these already at Susa; but they now become more and more apparent, for, though the mountains are constantly in sight, you are entirely out of their territory. The open face of Flanders is not more level; and the soil, much intersected by trenches and small canals, is teeming with exuberant fertility. You have the contrast of the richest scenery of the plain and of the lofty mountain, and each of the most decided character.

1¼ *Orfengo.*

Torrion Balducco, a mile further: cross the Agogna torrent.

1¼ *Novara* (*Inns:* Albergo de' tre Rè; a tolerable Italian inn. Another, the Pesce d'Oro, is about to be fitted up on a more extensive scale), a flourishing city, containing 16,000 Inhab. There is a large fair in the middle of November. Novara retains portions of the regular fortifications, which have withstood many an onslaught. They are partially dismantled, but continue for a sufficient extent to afford pleasant walks, with fine views from the vicinity of the Alps. This perhaps is the point from which Monte Rosa is seen to the greatest advantage. Around extends the plain, cultivated like a rich garden; but the soil is marshy, and the neighbourhood is considered rather unhealthy.

The *Duomo* is an early and noble Lombard building, somewhat damaged by neglect and weather on the outside, and more so by recent repairs and adornments within. The choir and transepts are entirely masked by the stucco, the paintings, and the gildings introduced within the last 20 years. The high altar, though quite out of place, is a splendid structure. It has some sculptures by Thorwaldsen, finely executed, but not remarkable as to design. The nave remains nearly in its original state; many ancient columns are inserted.

In the chapel of St. Joseph are several frescoes by Luini, the best scholar of Leonardo. The Sibyls: portions of the history of the Virgin, partly scriptural and partly legendary. They are rather injured by damp; but enough remains to show that they fully deserve the praises which have been bestowed upon them by those who saw them when they were more perfect. In the sacristy is a marriage of St. Catherine, by Gaudenzio Ferrari; and a Last Supper, by Cesare da Sesto, a pupil of L. da Vinci, and who was also the friend and worked in the school of Raffaelle.

The pavement of the Duomo is a relic of the original structure. It is a Mosaic, worked and laid completely in the Roman manner, probably by Byzantine artists of the 9th or 10th century: only two colours are employed, black and white. The compartments are divided by borders

frets and grotesques, such as are usually found in the tesselated pavements of Roman baths. The figures in the medallions are all birds:—the pelican, an emblem of the love of the Saviour; the phœnix, of the resurrection; the stork, of filial piety (*i. e.* towards God). They are very remarkable as early specimens of Christian allegory.

There is a square atrium, or cloistered court, in front of the cathedral, in the walls of which are inserted many Roman and mediæval monuments, including also an inscription in what appears to be a barbarous or colloquial corruption of Greek. The side opposite to the great door of the cathedral opens into the baptistery. This very curious sanctuary is circular, and supported, as is the case with almost all the very early baptisteries, by ancient columns; and hence the tradition, almost invariably annexed to these buildings, of their having been ancient temples; but it is possible that the columns of Roman workmanship belong to the Christian era of the Empire. One heathen remain, however, it certainly exhibits — a circular funeral urn, or tomb, of Umbria Polla, used as the font, without any alteration.

The recesses between the columns contain the events of the Passion. The figures, in plastic work, are as large as life, coloured; and in some cases the resemblance to life is completed by the addition of real hair. They are probably by Gaudenzio Ferrari, who excelled in this branch of art; and many of the figures are of exquisite workmanship. The two finest groups are the Garden of Olives and the Scourging of our Lord. One of the executioners is sitting down, tired with his work; the Roman soldier looks on with pity; the other can no longer look, and turns away. These representations are so entirely at variance with the principles of high imitative art, that it requires a considerable degree of mental exertion to appreciate them. The plea by which the introduction of images into churches is attempted to be justified by the Ro-anists is, that they are books of in-ction to the common people; and certainly neither mere painting nor mere sculpture realise the events of Scripture to the uneducated mind in a manner so vivid as this union of form and colour. You will rarely enter this baptistery without finding individuals employed in acts of devotion before these scenes; some reading appropriate selections from Scripture, some engaged in prayer.

The archives of the Duomo contain some curious specimens of the antiquities of the Lower Empire and the middle ages, and some very old documents. There are two remarkably fine ivory diptychs; both are consular: on the first the consul is represented at full-length, under a species of cupola supported by columns, in the style of which we may see most evidently the transition which produced the Romanesque or Norman style. This diptych contains a list of the bishops from Gaudentius to the year 1170; the second bears the bust of a consul, and contains another list of the bishops from St. Gaudentius to William of Cremona, in 1343. There is also a life of St. Gaudentius, and other saints of Novara, written in 700, and a petition to the Bishop Grazioso, in 730, for the consecration of an altar erected to St. Michael. The library of the seminary, which is open to the public 3 days a-week, contains about 12,000 vols.

The Duomo of Novara is known in Italy as a distinguished school of music; and the office of Maestro di Capella has usually been given to eminent composers. In more recent times the place has been held by Generali and Mercadante.

The *Basilica of San Gaudenzio*, the patron saint of Novara and its first bishop, was entirely rebuilt by Pellegrino in the 16th centy., and is a noble structure; the sepulchral chapel of the patron saint is very magnificent: the high altar was erected in 1725, and betrays the bad taste of that time. This church contains one of the finest specimens of the works of Ferrari. It was originally the altar-piece of the high altar; but, upon the latter being re-constructed, it was placed in a side

chapel. It consists of six compartments, enclosed in a framework richly carved and gilt, and also executed by him. The date of this work (1515) is exactly fixed by the contract between the artist and the chapter, and which is yet subsisting in the archives of the church. The principal compartment contains the Nativity. In another are introduced St. Ambrose, as the patron of the metropolitan province, and St. Gaudentius as the patron of this particular church and diocese. Much gilding is introduced into the garments of the figures; and this adornment is the subject of a special clause in the contract. This is his largest work before he went to Rome, and the last in his earlier style. In another chapel is a crucifix modelled by Ferrari.

The church also contains—*Moncalvo*, the Taking Down from the Cross; *Morazzone*, the Last Judgment; and some good recent frescoes by *Sabatelli*. The archives of San Gaudenzio are very valuable. A consular diptych of great beauty, on which are sculptured two Roman consuls giving the signal for the public games, and some early manuscripts, are remarkable.

San Pietro al Rosario.• This church, formerly annexed to a Dominican convent, now suppressed, was finished in 1618. It contains some good wall-paintings in oil by a Novarese artist of the last century, and the Virgin, St. Peter Martyr, and St. Catherine, in the chapel of the Rosary, by *Giulio Cesare Procaccini*. Here, in 1307, sentence was passed on Frate Dolcino, who preached the tenets of Manes, and a community of goods and women. Having retreated to the mountains above Vercelli, at the head of 5000 disciples, he was defeated on Maunday Thursday, in a pitched battle, by the Novarese, and taken prisoner. He and his concubine, the beautiful Margaret, a nun whom he had abducted from her convent, were burnt alive, March 23, 1307. They both behaved with extraordinary firmness at their execution, which was accompanied with circumstances of most grievous cruelty. Dante introduces Mahomet requesting him to warn Dolcino of his approaching fate:—

"Or di' a fra Dolcin dunque, che s' armi,
Tu, che forse vedrai il sole in breve,
(S' egli non vuol qui tosto seguitarmi)
Sì di vivanda, che stretta di neve
Non rechi la vittoria al Novarese,
Ch' altrimenti acquistar non saria leve."
Inferno, xxviii. 55–60.

"Thou who perhaps the sun wilt shortly see,
Exhort Friar Dolcin, that with store of food
(Unless he wish full soon to follow me)
He arm himself; lest, straiten'd by the snow,
A triumph to Novara be allow'd
O'er him whom else he could not overthrow."

San Marco has some good paintings, of which the best is the legendary martyrdom of the patron saint, by *Crespi*. San Carlo Borromeo, by *Moncalvo*, in procession, offering up prayers for the cessation of the plague at Milan, is a curious historical picture, and not without merit.

The Church of San Giovanni decollato, built in 1636, is in the form of an ancient tomb, and is remarkable for its singular construction. It contains an Adoration of the Magi, by *Nuvolone*.

There is rather a good theatre at Novara, which is open for operas and ballets during the carnival. Operas are performed there also during the autumn season.

Much building is now in progress at Novara, exhibiting the advancing state of the country. The *Mercato*, which also contains the offices of the Tribunal of Commerce, is really a good building. It is built from the designs of Professor Orelli of Milan, who has adopted a style formed upon that of Brunelleschi, making the arches rise from the single columns which support the building, which are of granite, and of the Doric order. This building, which is not yet completed, is said to have cost the sum of a million livres (Milanese currency), or upwards of 35,000*l*.

The *Ospedale Maggiore*, with its cortile supported by 88 columns of granite, less ornamented than the *Mercato*, is also a great ornament to the city. The low ancient streets of cloistered arches are disappearing before lofty arcades after the fashion of Turin.

The statue of King Carlo Emanuele

III. by Marchesi, lately erected near the *Palazzo della Giustizia*, has remarkable freedom in the action. It was at Novara that the dignity of the Sforza family came to an end. Ludovico Il Moro having regained Milan, which had been occupied by the French under Louis XII., he advanced to Novara, then occupied by Ivo d'Allegre, and laid siege to the city. The strength of the garrison consisted in a large body of Swiss mercenaries. The army of Ludovico contained equally numerous bands of the same hirelings; and the report of the good pay and good wine and good plunder which they enjoyed under the Duke induced those in the French service to pass over to the Milanese camp, and Novara surrendered. This help was Ludovico's ruin. The base Trivulzio (see *Milan, San Nazzaro*), and Bussy, the French envoy to the Swiss Diet, bribed the Swiss, who refused to give battle. Ludovico entreated them at least to stipulate for his safety, or to allow him to retreat under their protection. This they refused, but suffered him to try to escape disguised as one of them, together with such of his family as might have most reason to fear for their personal safety. But how could Ludovico—tall, weakly, thin—pass for a Swiss landsknecht? So he put on the garb of a Franciscan, and personated a chaplain; but he appears to have afterwards changed this disguise for that of a soldier. Perhaps he might yet have fled; but Rodolph de Salis, a Grison, and Gaspar Silen of Ury, betrayed him to the French, who seized him and carried him to France, where, transferred from dungeon to dungeon, he died in the castle of Loches, after a long and most desolate captivity. But the Swiss were not yet satisfied. On the return to their mountains, they seized Bellinzona, the key of Lombardy, and which they still retain. Probably this was a part of the compact with France, and thus they completed their campaign with consistent perfidiousness.

It was to the S. of the town of Novara, almost in its suburbs, that took place on the 23rd of March, 1849, the sanguinary action between the Austrians and the Piedmontese, which terminated by the signal defeat of the latter, and the abdication of the brave and chivalrous but ill-advised Carlo Alberto. That unfortunate sovereign, pressed by the democratic party at Turin, denounced the armistice into which he had entered in August of the preceding year, after his disastrous campaign on the Adige and the Mincio, and prepared to invade the Austrian territory by crossing the Ticino 21st March: on the same day the veteran Radetsky invaded the Piedmontese territory by crossing the river at Pavia, with a well-equipped army of 60,000 men, in 4 divisions. Without losing a moment his advanced guard was put into motion in the direction of the headquarters of the Piedmontese army, then lying between Novara and Trecate: after a hard-fought action at Mortara, on the 21st of March, in which the Piedmontese were worsted, the Austrians advanced upon Novara, where both armies engaged on the 23rd of March, the Austrians under Radetsky, the Piedmontese commanded by the Polish General Chernowski, under the King in person. The site of the battle is a little S. of the town, in the narrow space separating the Agogna and Terdopio torrents. The heat of the action was between Olengo and the chapel of the Bicocco, about 1 m. S. of Novara: the Piedmontese performed prodigies of valour, led on by Carlo Alberto and his sons the Dukes of Savoy and Genoa: it lasted during the whole day, when the Piedmontese retired through the town, committing very reprehensible acts of pillage and disorder. On the 26th of March an armistice was signed, in which Radetsky showed much generosity and magnanimity — the whole campaign, from the crossing of the Po at Pavia, having only lasted 5 days.

Trecate. Beyond this place you reach the Sardinian Dogana of San Martino, and shortly afterwards cross

The *Ticino*, the boundary between

the dominions of Sardinia and Austrian Lombardy. It is here a fine river, and gold is said to be found in its sands. The bridge, which is called the bridge of Boffalora, is of the granite of Montorfano, and has 11 arches all of the same size; its length is 997 feet, and it cost 128,603*l.* It was begun by the French in 1810, afterwards stopped by political events, resumed in 1823, and completed in 1827 by the two sovereigns whose territories it joins. It is one of the finest buildings in Italy. The Austrian Dogana is encountered shortly after the river is passed.

Near this place begins the *Naviglio Grande*, which, first reaching Milan, connects the Ticino and the Po, and is remarkable as being the earliest artificial canal in Europe, with the exception (not entirely certain) of that between Ghent and Bruges. It was begun in the 12th centy. The first line ended at Abbiate-grasso, and appears to have been intended principally for the purposes of irrigation. In 1259 it was continued to Milan by Napoleone della Torre, and also deepened and better adapted for navigation. It is still highly useful for its original purpose. The country on either side is watered by the numerous cuts which communicate with it. The flood-gates are locked and opened when required, under particular regulations, so as to secure to the adjoining landowners their due share of the fertilising waters.

3¼, or 2½ Lombard posts. *Magenta.* This is the first Lombardo-Venetian post-house, and from this place the posts are Lombard. It was founded by the Emperor Maximilian, and destroyed by Barbarossa. It is now a strange-looking place, the houses supported by arches.

Sedriano, where once existed the villa of Desiderius King of the Lombards. The wide road is here in excellent condition, frequently bordered by plantations.

¾ *San Pietro al' Olmo.*

Olona, where there are many dairy-farms.

1½. Half an additional post is charged on entering and leaving MILAN. (Rte. 20.)

ROUTE 3.

TURIN TO MILAN, BY CASALE AND MORTARA.

15½ Sardinian posts to Vigevano, thence to Milan 3½ Lombard posts, 100 m.

This road is not so generally taken as the other: it wants the beautiful scenery of the Alps; and, although it is called a post-road, there are no relays to be depended upon after Casale.

1¼ *Settimo.* Half an additional post is charged on leaving and entering Turin.

1¼ *Chivasso.* Both described in the preceding route.

Verolongo, a borgo containing 5000 Inhab.

Near this place, but on the opposite side of the Po, is *Montea del Po*, occupying the site of the Roman city of *Industria.* This city, mentioned by Pliny and other ancient writers, had been in a manner lost. Many antiquaries supposed that Casale had risen upon its ruins; but in 1744, the discovery of Roman remains on this spot, and some fragments of inscriptions, led to the supposition that this was the site, and further excavations were made. The result proved that this soil covered a very rich mine of antiquities, and produced, as has been before mentioned, many of the finest articles in the Museum of Turin. One of the first objects found was a vase of bronze; and it is very remarkable that in this and other cases in the north of Italy, the discoveries of antiquities made in cities of which little or nothing is said in history have been far more important than those made in places of known wealth and consequence. The probability is, that the smaller cities decayed and were abandoned by the inhabitants, whilst the greater cities were exposed to the active devastations

of the barbarians. The excavations have not been recently prosecuted with much vigour.

2¼ *Crescentino*, near the junction of the Dora Baltea with the Po, 4300 Inhab., in the midst of a territory abounding in marshes. Its plan indicates a Roman station; and some ample remains discovered in the last centy. seem to confirm this supposition. The principal church, *Nostra Donna della Assunta*, is ancient, but has been recently decorated and altered. It contains some good pictures by *Moncalvo*.

On the opposite side of the Po to Crescentino, but not in the road, rises *Verrua*, formerly strongly fortified, but now dismantled. From its site, upon an abrupt and insulated hill, it is a most defensible position: it opposed an obstinate resistance to the Emperor Frederick II., and equally defied an enemy in modern times. The Duke of Vendôme attacked it without effect in 1704. The works were destroyed by the French during their possession of Piedmont.

The road continues skirted by the Po, passing through a rich but unhealthy country, reeking under the hot sun, full of swamps and marshes, and constantly liable to receive additions of silt and soil from the inundations of the Po. The marsh meadows feed abundance of cattle, and hence the cultivation of rice is not so prevalent here as farther on.

2 *Trino*, 7000 Inhab. This place was formerly much better peopled, and its decrease is attributed to the general unhealthiness of the country. Great herds of swine are reared in the marshes near Trino, and the hams of Trino are celebrated throughout Italy. In the early history of printing this place is famous as having produced many of those whose presses were the most active in the 15th centy. Of these the chief was Bernardino Gioleto di Ferrara, who established himself at Venice in 1487, and who became literally, and not figuratively, the father of a long line of typographers. Trino originally belonged to Vercelli; and it was the constant object of contention between them and their dangerous neighbours the marquises of Montferrat. When Victor Emanuel asserted his claims to the marquisate, he laid siege to and gained Trino, assisted by his two sons Victor Amedeus and Francis Thomas. This achievement was commemorated by the following jingling epigram:—

"Trina dies Trinum trino sub principe cepit.
Quid mirum? numquid Mars ibi trinus erat."

The road follows the l. bank of the Po, which it crosses by a suspension bridge before entering

2¼ *Casale*, an important city, 21,000 Inhab., the capital of the ancient marquisate or duchy of Montferrat; Chivasso having been the *Residenz*, as before mentioned. In later times it was a position exceedingly contested; and the citadel, founded in 1590 by Duke Vicenzo, was one of the strongest, some say the strongest place in Italy. The castle or palace is yet standing: it was embellished by the Gonzagas. It is said the Isiac table was discovered in the excavations made for this building; a very remarkable fact, if true. Many Roman remains were certainly found here; amongst others, coins of the earliest ages of the republic. The fortifications of Casale have been recently greatly increased, and, with Alessandria and Turin, it is now one of the great military strongholds of Piedmont.

The *Cathedral* or *Duomo* of *Sant' Evasio* is said to have been founded by Luitprand King of the Lombards, in 742; and the archives of the chapter contain a singular monument, a charter engraved upon a tablet of lead, supposed to confirm this opinion: but it is a point much contested by antiquaries. The cathedral, by whomever founded, is of high antiquity as a Lombard building; but in 1706 the repairs and decorations bestowed upon it effaced many of its original features. In contains some good paintings: the best is the Baptism of our Lord by *Gaudenzio Ferrari*: this is, however, but a portion of a larger picture which was destroyed by fire. The chapel of Sant' Evasio has been

recently ornamented with much splendour; the shrine is of silver. In the sacristy (though the French removed a large portion of its contents) are still some very curious specimens of art. A cross taken from the inhabitants of Alessandria, covered with plates of silver and set with gems. Another of exceedingly rich workmanship set with enamel, given by the Cardinal Teodoro Paleologo. A statue by Bernini, forming part of a group of the *Spasimo*, from the suppressed convent of Santa Chiara, and, in his peculiar style, is a masterpiece. The altar, with alto-relievos, was formerly in the chapel of Saint Evasius. Amongst the archives, besides Luitprand's charter-tablet, are some very valuable manuscripts of the 10th centy., and an ancient sacrificial vessel of silver representing the Triumph of Bacchus.

The church of *San Domenico* is one of the last bequests of the Paleologi, having been begun by them in 1469, and consecrated in 1513. The stags which form a part of their armorial bearings, and which ornamented the façade, have been removed; but the memory of this family is preserved by the tomb erected by the king in 1835, and in which the remains of several of those princes have been deposited. The building is supposed to be after the designs of Bramantino, and from the elegance of its proportions and the richness of its ornaments, especially of the façade, it may rank among the finest of the sacred edifices in this country. It contains paintings by Pompeo Battoni and Moncalvo,—good of their kind. Here is the fine Mausoleum of Benvenuto di San Giorgio, who died in 1527. This individual wrote an excellent chronicle of Montferrat, which is also of much importance in the general history of Italy; he was a knight of Malta, and he is represented upon his tomb in the habit of his order. Quaint allegorical basso-rilievos adorn other portions of it; a canopy surmounts the tomb; and the style of the whole is interesting, as being the remote parent of that which prevailed in England in the days of Elizabeth. The church of *Sant' Ambrogio*, also a beautiful specimen of the Bramante style. *Sant' Ilario* enjoys the reputation which the Italians are so happy to obtain for their churches, that it was once a pagan temple. Of this there are visible signs. It is said to have been consecrated by St. Hilary in the 4th centy. It did contain many good paintings of early date: the best have been removed to Turin, but some curious specimens yet remain.

Many of the ancient civil edifices of Casale are remarkable. The ancient *Torre del grand' Orologio* was built before the year 1000. It was altered in 1510 by William IV., Marquis of Montferrat, whose arms are cast upon the great bell. The *Palazzo della Città* was originally the property of the noble family of Blandrate. Having been confiscated in 1535, it was given over to the municipal bodies. It is attributed to Bramante; and the portal and porticoes are not unworthy of his reputation. The paintings which it contained have been removed, but some frescoes yet ornament the roof and walls. *Palazzo Delavalle* contains some frescoes by *Giulio Romano*, happily imitating the style of Raphael. In the *Palazzo Callori*, is a portrait of Gonzaga, abbot of Sant' Andrea, at Mantua, by *Titian*.

The Marquis Giovan' Giorgio was the last of the Paleologi. Before his accession he was Bishop of Casale; but, being the only remaining male of the family, at the death of Marquis Bonifazio V. (1530), he received a dispensation from the Pope, and espoused the Princess Julia of Arragon; but she died before their actual marriage, and he survived only till 1533, leaving two sisters, Maria and Margaret, both of whom were married to Frederick Gonzaga, Duke of Mantua. Gonzaga had first married the elder sister; but, having divorced her, he took the second. The marquisate was claimed by three competitors: Charles Duke of Savoy, and Louis II. Marqui

of Saluzzo, as representatives of other branches of the family; and Gonzaga, in right of his wife. The Emperor Charles V. adjudged it to the latter in 1536. Charles V. Duke of Mantua, having died under the ban of the Empire in 1708, in consequence of his having joined the French, Joseph I. granted the marquisate to the Dukes of Savoy, who had already won a grant of it; and it was confirmed to them by the treaty of Utrecht.

Terra Nuova. Cross the Sesia at Porto, 4 m. farther on.

2 *Candia*, a borgo pleasantly situated in the valley of the Sesia, and about a m. E. of it, which here abounds in good fish. It contains a large building called the Castellone, probably an ancient stronghold. In the church of Sta. Maria are some good though much damaged frescoes, by Lanini.

Cozzo. This little village is said to have been founded by King Cottius, and no one can contradict the tradition.

Castel d'Agogna, on the l. bank of the torrent of that name.

2 *Mortara*, 4070 Inhab.; the chief town of a district called the Lomellina. It is said to have derived its name from its unhealthiness — *Mortis ara*, the altar of death. According to another tradition, it derives its funeral name from the slaughter of the Lombards, who were here defeated by Charlemagne, A.D. 774. The whole district is intersected by rivers, rivulets, and canals; and the rice-plantations add to the insalubrity of the marsh-lands all around. *Santa Maria*, the principal church, has been rather a fine Gothic structure, but it is partly ruined, and, like the rest of the town, wears an aspect of desolation. In the neighbourhood of Mortara took place a severe action between the Austrian and Piedmontese armies on the 21st March 1848, when the latter were forced to retreat on Novara (see p. 38).

Gamolo. In the church here is an excellent painting by *Bernardo Campi.*

1½ *Vigevano*, 14,000 Inhab. The last city of the Sardinian states; a place of considerable trade, but not otherwise remarkable. The ancient castle of the Sforzas was altered in 1492 by Bramante; and having been formed into a palace, it is now employed as a barrack. The cathedral is a good building; it has recently been repaired and decorated.

Pass the Dogana, and enter the Austrian territory. Cross the Ticino upon a flying bridge.

1½ *Abbiategrasso* (first Lombard post), a considerable borgo upon the *naviglio grande* of Milan. It contains a large establishment in the nature of an infirmary, dependent upon the great hospital of Milan.

Gaggiano.

Corsico. Much of the cheese exported under the name of Parmesan, but known in the country by the name of *formaggio di grana*, is made in this neighbourhood.

2 MILAN. (Route 20.)

ROUTE 4.

TURIN TO ASTI, BY CHIERI.

This road, which has recently been completed, is not a post-road. It is, by a rough estimation, about 40 m. Chieri is about 8 m. from Turin.

Borgo della Madonna del Pilone. From this point the road ascends the Collina, about a m. S. of the Superga, to

Pino, on the highest part of the range, whence it descends for 5 m. to

Chieri, in Latin *Carrea Potentia.* The syllable "Car," varied into *Cair*, *Chier*, *Chiar*, is found in the beginning of many of the ancient names of the Piedmontese and Ligustrian towns, and the Italians derive it from some oriental root. It is most probably, however, the Celtic *Caer*, commonly found in Wales; a curious vestige of a race so long since exterminated or extinguished in these parts of Europe.

Chieri contains about 12,000 Inhab. The church of *Santa Maria della Scala* is the largest Gothic building in Piedmont. It was founded in 1405. Annexed to it is a very ancient baptistery, which, as usual, is said to have been a pagan temple.

The *Dominican Church*, built in 1210, has some good paintings by *Moncalvo*. This convent has been restored. It once contained a singular inmate. In the month of October, 1664, the knights of Malta captured a Turkish galley, on board of which was one of the sultanas of Ibrahim, the then reigning Padischa, with her son, the young Osman. The boy was educated at Rome; but it was judged expedient to send him to France, when, chancing to stop at Turin, he determined to become a friar, and he entered this convent, where he professed under the name of Padre Domenico Ottoman di San Tomaso.

The church of *San Francesco*, once full of interesting memorials of ancient art, was ruined by the French.

Chieri is one of the most ancient manufacturing towns in Europe. The manufactories of fustians and cotton stuffs arose in 1422, and upwards of 100,000 pieces were annually made towards the middle of the same century. The manufactories are still very flourishing; so also are the silk-factories.

Riva di Chieri, to the Stat. of *Valdechiesa*, on the railway to Asti, or by the road to *Villanova*.

Asti. (See Rte. 5.)

ROUTE 5.

TURIN TO GENOA.

The railway from Turin to Genoa is now open for 78 m. as far as Arquata. Trains start three times a day, at 6·10 A.M., 10·15 A.M., and 4 P.M., performing the journey in 3h. 50m. At Arquata diligences and carriages are in readiness to transport travellers to Genoa; the fares are moderate, including rail and diligence from Turin to Genoa: 1st class 18f. 50c. (15*s.*); 2nd 13f. 75c. (11*s.*); 3rd 10f. (8*s.*)

The station at Turin is in the town, at the extremity of the Strada Nuova. The railway runs parallel to the old post-road in nearly its whole extent from Turin to the passage of the Apennines.

Leaving Turin, the line ascends along the Po to the first station, where it crosses it at *Moncalieri*, pleasantly situated on the banks of the river, and sheltered by surrounding hills. The country affords gay and rich landscapes. The palace, which crowns the hill above the town, was built by Vittorio Amedeo IX., on the site of a far older building, dating from the days of Jolanda: it is fine and commanding from every point of view. This palace was the last prison of Vittorio Amedeo II.; here he died after his removal from Rivoli. It is the favourite country residence of the present royal family. The gallery contains a long succession of family portraits, and also a curious series representing the hunting parties of Carlo Emanuele II. The influence of French costume is singularly marked in the fashions of the court: with respect to the countenances, the descendants of *Humbert aux blanches mains*, the founder (or nearly so) of the family, may be said to be generally a handsome race. The little town has some vestiges of antiquity in its collegiate church. The name of the place is said to be derived from the provincial language, —*Mont Caillier*, the hill of quails; but these birds are not more common here than in other parts of the range. Ariosto has made Moncalieri the seat of one of the Paladins of Charlemagne, —slain, sleeping, by Clorinda:—

"Dopo essi Palidon da Moncalieri
Che sicuro dormia fra due destrieri."

The fair of Moncalieri is held on the 29th of October, and lasts for a week. It is one of the greatest cattle-fairs of Piedmont; but it is also a pleasure fair, and a favourite holiday-time with both the country folks and the citizens. The road onwards is varied by beautiful undulations: mulberry-trees abound in the fields. On the W. the noble mass of the *Monte Viso* towers above the rest of the alpine range. On the S. E. the distant Apennines, or rather the mountains which, connecting Alps and Apennines, may be said to belong to either, are seen blue and clear in the extreme distance.

Cambiano Stat. Here the line separates from the post-road, running E

through the plain of Riva Chieri and Poirino, crossing several streams to

Valdechiesa Stat., 2 m. from Villanova, and an equal distance from Riva di Chieri (Rte. 4), founded in 1248 by the inhabitants of several townships, which had been destroyed by the citizens of Asti and other more powerful places. The road from Turin to Asti, by Chieri (Rte. 4), here crosses the railway. Beyond the stat. the country becomes hilly to

Dusino Stat., situated on a rising ground that separates the waters flowing towards the Bama on the W. and the Tanaro on the E. Vines are now seen much more frequently; and in this neighbourhood is grown much of the wine commonly called *vino d'Asti*, the most drinkable of Piedmont. The vineyards are principally upon the undulating hills; and other crops are grown amongst the vines. Few of the growths keep well.

Villafranca Stat.

San Damiano, near the confluence of the Triversa and Borbore torrents.

Asti Stat.

Asti (Albergo Reale; Leone d'Oro: both indifferent). Population 22,000. A city of ancient celebrity (Hasta Pompeija), situated near the confluence of the Borbore and Tanaro, surrounded by fertile and picturesque risings and hills. The original Duomo fell down in 1323, and the present ample Gothic edifice was begun shortly afterwards, and completed about 1348. It is a fine and venerable building, filled with much painting, which unfortunately begins to suffer by decay. The choir was painted by *Carloni*,—a Nativity, "vuole essere di *Bassano*;" but its parentage may be doubted. In a chapel by the side of the high altar is an ancient anonymous painting, German or Flemish, representing the Nativity. This picture was much admired by Gaudenzio Ferrari, who has made a careful copy of it. By *Moncalvo* is a Resurrection: the terror of the soldiers is expressed with ability.

San Secondo. Also a fine Gothic building. It is a collegiate church; and here also is a good ancient Flemish painting, representing the Purification; and another, in the same style, in the church of *Sta. Maria Nuova.*

San Pietro in Concava, probably an ancient baptistery; it has, as usual, the perplexing appearance of classical antiquity. It is supposed, but without any reason, to have been a temple of Diana.

In this town is a printing-office, in which the business has been carried on since 1479 without interruption.

The *Seminary* is a fine building, by Count Alfieri, the relative of the poet. It is rich and picturesque in effect, and contains a good library.

In the *Palazzo Alfieri*, also built by the Count, is shown the room where Vittorio Alfieri was born, January 17th, 1749: his portrait and his autograph decorate the apartment.

"Oggi ha sei lustri, appiè del colle ameno
Che al Tanaro tardissimo sovrasta,
Dove Pompeo piantò sua nobil asta,
L' aure prime io bevea del dì sereno.
Nato e cresciuto a rio servaggio in seno,
Pur dire osai; servir, l' alma mi questa;
Loco, ove solo *un* contra tutti basta,
Patria non m' è benchè natio terreno.
Altre leggi, altro cielo, infra altra gente
Mi dian scarso, ma libero ricetto,
Ov' io pensare e dir possa altamente.
Esci dunque, o timore, esci dal petto
Mio, che attristarti già si lungamente;
Meco albergar non dei sotto umil tetto."
Son. xxxvii.

The churches of the *Certosa* and *San Bartolomeo*, just outside the town, were ruined by the French. In both are the remains of good paintings: about half the other churches in and about Asti were destroyed.

The *Astigiano*, or territory about Asti, contains very many mineral and thermal springs, all more or less sulphuretted. At *Castel Alfieri* are two wells, which, until the earthquake of Lisbon, were of pure spring water. After the earthquake they became sulphuretted, and wholly unfit for domestic purposes, and so continued until 1807, when, a sharp earthquake having been felt at Pignerol, but which did not extend to this province, the waters became sweet again. This part of the country abounds with extraneous fossils; and many curious specimens are

found in the materials of the road. They abound most in the valleys of Ardina, where they are also found in the greatest variety.

Leaving Asti, the railway follows the valley of the Tanaro to

Anone Stat., i. e. *ad Nonum;* the ninth stone from Asti on the banks of the Tanaro; it is very unhealthy, and the inhabitants are said to be affected with a peculiar disease, called *Pellagra*, common throughout Lombardy. Poor and unwholesome food, and exclusive feeding on Indian corn, is supposed to be the principal cause of it.

Cerro Stat.

Felizzano Stat.; burnt three times in the 17th century, besides sustaining many previous destructions. The country now becomes one great plain, frequently inundated by the Tanaro.

Solero Stat. Here the plain of the Tanaro widens considerably.

Alessandria (the Albergo Nuovo is the best hotel: a good character is also given to the Albergo d' Italia: the Albergo dell' Universo, late Alb. Reale, was newly fitted up in 1845). This city stands near the confluence of the Tanaro and the Bormida, and is the most remarkable monument of the great Lombard league. This alliance, so powerful, so memorable, and yet so ineffectual for the preservation of national liberty, which began in 1164 by the confederacy of Verona, Vicenza, Padua, and Treviso, included in 1167, besides these four cities, Ferrara, Brescia, Bergamo, Cremona, Lodi, Parma, Piacenza, Modena, Bologna, Novara, Vercelli, Como, Venice, and, lastly, Milan, rising again from its ruins; all bound by solemn oath and covenant to defend their mutual rights and privileges. The most powerful allies and willing subjects of Frederic were the citizens of Pavia and the Marquis of Montferrat; and to keep these in check, the cities of the League determined to erect a new city, at once a fortress of defence and a memorial of their liberties.

On the confines of the marquisate of Montferrat and the Pavezano was a small castle called Robereto; this was chosen as the site of the new city. The ground was carefully surveyed by the engineers, for military architecture had already become a study among the Italians, and the expanse of the country and the course of the streams, not deep, but frequently inundating the adjoining plains, appeared excellently well adapted for defence against the German cavalry. The astrologer stood by with his astrolabe, and the first stone was laid at the fortunate moment. The blessing of the Pontiff was asked and obtained; and in a general congress of the League it was determined that the new city should be called Alessandria, in honour of Pope Alexander III., the protector of the Guelfs, and the head of Catholic Christendom. The building of the city was more peculiarly intrusted to the Milanese, the Cremonese, and the Placentines: Genoa sent large sums of money. So earnestly did they labour, that before the close of the year the city was raised. The Ghibellines scornfully called it "Alessandria della Paglia," either in allusion to the materials of the newly erected buildings, earth mixed with chopped straw, or in prognostication of its being speedily destroyed like stubble or chaff; but Alessandria speedily rose to great power. The inhabitants of the surrounding villages and towns, Castellazzo, Marengo, Solerio, Bergoglio, Quargnento, Villa del Foro, and Oviglio, settled collectively at Alessandria. From Asti came 3000, including some of the most noble families. Milan furnished a large contingent; and, resisting the attacks of the Marquis of Montferrat, the siege laid to Alessandria by the incensed Emperor in 1174 ended in a disgraceful retreat from the newly erected walls. Subsequently, when he made peace with the city, he stipulated that it should assume the name of *Cesarea*, but the Guelfic appellation prevailed over the Ghibelline; and Alessandria has continued to retain its original denomination to the present time.

Alessandria has been strongly fortified by the sovereigns of the House of Savoy. The citadel, built in 1728 is now the most interesting and

most prominent feature of the city. The road winds round it, passing over a covered bridge, under which the Tanaro seems to be lost. This fortress is larger than many towns, with a regular *Place* in the centre, a parish church, and very extensive barracks and armouries. The French added to the fortifications of the city; and much more was projected by Napoleon, and extensive lines were begun under his orders, the work being chiefly performed by the wretched conscripts, who, trying to escape enforced service, were condemned, as refractory, to labour with the bullet chained to their legs. The unfinished works left by him were afterwards destroyed. Modern engineers have skilfully availed themselves of the advantages afforded by the position chosen by those of the middle ages; and, by the sluices of the Tanaro, the whole adjoining country can be inundated, and rendered quite unapproachable by the enemy: but, as before observed, the Tanaro often does quite as much without any asking or aid.

The *Duomo* is richly ornamented; its principal work of art is a colossal statue of St. Joseph, by *Parodi*.

The *Church of the Madonna di Loreto* has recently been completed. It says little for the talent of the architect.

Palazzo Ghilino, built by Count Alfieri, and amongst the best examples of his style. It now belongs to the king. But, in detail, Alessandria offers less than the average interest of Italian cities. This is partly the result of its modern foundation.

Two great business fairs are held here annually, in April and in October. The goods are sold in a species of bazaar erected for the purpose. The traveller who consults his purse and his comfort must not attempt to stop at Alessandria during these fairs.

Before arriving at the Station of Alessandria the railway crosses the Tanaro, and, soon after leaving it, the Bormida; the city being situated in the triangle separating these two rivers, near their junction. After crossing the Bormida the line runs along the western side of the battle-field of Marengo (see Rte. 6), distant about two miles from and parallel to the old post-road to

Frugarolo Stat., near the village of Boseo.

Novi Stat. (*Inns:* l'Europe, very tolerable; the Aquila Nera is also good and clean.) Novi is the best sleeping-place between Milan and Genoa. It is a town of 10,000 Inhab., with a considerable trade, but offering nothing remarkable, except some picturesque old houses. The silk produced about Novi is amongst the most celebrated in Italy. The Milan road to Genoa, by Pavia and Tortona, comes in at Novi.

Beyond Novi you begin to enter the Apennines, and the country becomes very beautiful. Fine hills in the distance, curiously stratified rocks nearer the road, and the most beautiful groves of chestnuts, all cheer and enliven the way. At Serravalle the Railway enters the mountain valley of the Scrivia, which extends to beyond Ronco.

Arquata. From Arquata to Ronco an additional horse is taken throughout the year, but not from Ronco to Arquata. A fine ruined castle surmounts the hill, and the road continues increasing in beauty. The railroad is in progress of construction beyond Arquata, but will not open before the end of 1853, in consequence of the difficulty of cutting the tunnel of Giovi, which is to pierce through the central chain of the Apennines.

2 *Ronco.* From Ronco to Ponte Decimo, and in the contrary direction, an additional horse is taken throughout the year. (La Posta, called also Hotel Royal, very good.) Beyond Ronco, at Bugalla, a toll of 30 sous per horse is paid for the maintenance of the Bochetta road.

2½ *Ponte Decimo.* The ridge of the Apennines is now crossed, and the scenery becomes finer and finer, until at length you gain a most extensive view of the *riviera*, with Genoa and its bay beneath you, the vineyards, of which the trellices are supported by stone pillars, forming beautiful avenues. The descent continues very rapid: villas and ornamental gardens increase

in number, forming an appropriate introduction to the magnificence of

2 GENOA. But half an additional post is charged. (Rte. 12.)

ROUTE 6.

ALESSANDRIA TO PIACENZA.

12¼ posts. Diligences run daily, corresponding with one of the railway trains from Alessandria to Piacenza.

For the road from Turin to Alessandria, see Rte. 5.

The village of Marengo is in sight immediately upon leaving Alessandria, and the road continues through the plain of the battle-field. "On the evening of the 13th of June, 1800, the whole Austrian army mustered in front of Alessandria, having only the river Bormida between them and the plain of Marengo; and early in the following morning they passed the stream at three several points, and advanced towards the French position in as many columns.

"The Austrians were full forty thousand strong; while, in the absence of Dessaix and the reserve, Napoleon could at most oppose to them twenty thousand, of whom only two thousand five hundred were cavalry. He had, however, no hesitation about accepting the battle. His advance, under Gardanne, occupied the small hamlet of Padre Bona, a little in front of Marengo. At that village, which overlooks a narrow ravine, the channel of a rivulet, Napoleon stationed Victor with the main body of his first line, the extreme right of it resting on Castel Ceriolo, another hamlet almost parallel with Marengo. Kellerman, with a brigade of cavalry, was posted immediately behind Victor for the protection of his flanks. A thousand yards in the rear of Victor was the second line, under Lannes, protected in like fashion by the cavalry of Champeaux. At about an equal distance, again, behind Lannes, was the third line, consisting of the division of St. Cyr, and the consular guard under Napoleon in person. The Austrian heavy infantry, on reaching the open field, formed into two lines, the first, under General Haddick, considerably in advance before the other, which Melas himself commanded, with General Zach for his second. These moved steadily towards Marengo, while the light infantry and cavalry, under General Elsnitz, made a détour round Castel Ceriolo, with the purpose of outflanking the French right.

"Such was the posture of the two armies when this great battle began. Gardanne was unable to withstand the shock, and, abandoning Padre Bona, fell back to strengthen Victor. A furious cannonade along the whole front of that position ensued. The tirailleurs of either army posted themselves along the margin of the ravine, and fired incessantly at each other, their pieces almost touching. Cannon and musketry spread devastation everywhere, for the armies were but a few toises apart. For more than two hours Victor withstood singly the vigorous assaults of a far superior force; Marengo had been taken and retaken several times ere Lannes received orders to reinforce him. The second line at length advanced; but they found the first in retreat, and the two corps took up a second line of defence considerably to the rear of Marengo. Here they were again charged furiously, and again, after obstinate resistance, gave way. General Elsnitz, meantime, having effected his purpose, and fairly marched round Castel Ceriolo, appeared on the right flank with his splendid cavalry, and began to pour his squadrons upon the retreating columns of Lannes. That gallant chief formed his troops *en échellon*, and retired in admirable order: but the retreat was now general; and, had Melas pursued the advantage with all his reserve, the battle was won. But that aged general (he was 84 years old) doubted not that he had won it already; and at this critical moment, being quite worn out with fatigue, withdrew to the rear, leaving Zach to continue what he considered as now a mere pursuit.

"At the moment when the Austrian horse were about to rush on Lanne

retreating corps, the reserve under Dessaix appeared on the outskirts of the field. Dessaix himself, riding up to the First Consul, said, 'I think this a battle lost.' 'I think it is a battle won,' answered Napoleon. 'Do you push on, and I will speedily rally the line behind you.' And, in effect, the timely arrival of this reserve turned the fortune of the day.

"Napoleon in person drew up the whole of his army in a third line of battle, and rode along the front, saying, 'Soldiers, we have retired far enough—let us now advance—you know it is my custom to sleep on the field of battle.' The enthusiasm of the troops appeared to be revived, and Dessaix prepared to act on the offensive. He led a fresh column of 5000 grenadiers to meet and check the advance of Zach. The brave Dessaix fell dead at the first fire, shot through the head. 'Alas! it is not permitted to me to weep,' said Napoleon: and the fall of that beloved chief redoubled the fury of his followers. The first line of the Austrian infantry charged, however, with equal resolution. At that moment Kellerman's horse came on them in flank, and, being by that unexpected assault broken, they were, after a vain struggle, compelled to surrender. General Zach himself was here made prisoner. The Austrian columns behind, being flushed with victory, were advancing too carelessly, and proved unable to resist the general assault of the whole French line, which now pressed onwards under the immediate command of Napoleon. Post after post was carried. The noble cavalry of Elsnitz, perceiving the infantry broken and retiring, lost heart; and, instead of forming to protect their retreat, turned their horses' heads and galloped over the plain, trampling down everything in their way. When the routed army reached at length the Bormida, the confusion was indescribable. Hundreds were drowned—the river rolled red amidst the corpses of horses and men. Whole corps, being unable to effect the passage, surrender-
; and, at ten at night, the Austrian
mander with difficulty rallied the remnant of that magnificent array on the very ground which they had left the same morning in all the confidence of victory."

The landscape is picturesque, and the monotony of the immediate neighbourhood of Alessandria begins to improve.

2 *Tortona*, the *Dertona* of the Romans.—*Inn:* St. Marsano, where the diligence stops; a good dinner and clean bed may be had. 8400 Inhab. One of the most ancient cities of the north of Italy. It was entirely levelled to the ground by Frederick Barbarossa. In recent times it was fortified by Vittore Amadeo III.; but the French blew up the citadel in 1796, after its surrender, pursuant to the treaty of Cherasco. The *Duomo* contains a very remarkable ancient sarcophagus, on which are inscriptions in Greek and Latin, to the memory of P. Alius Sabinus, and exhibiting a curious mixture of Pagan and Christian emblems. The former are by far the most prominent. Castor, Pollux, and the fall of Phaëton stand out boldly; whilst the lamb and the vine more obscurely indicate the faith of the mother who raised the tomb. This curious amalgamation of Pagan mythology and of Christianity is explained by supposing that the family were afraid to manifest their belief; but it may be conjectured to exhibit that eclecticism which ultimately introduced so many corruptions into Christianity.

In the church of *San Francesco* is the rich chapel of the Garofali. The other churches do not offer anything remarkable.

Ponte Currone, a village so named from the torrent Currone, which runs close to it. Cross the Staffora, another torrent.

2¼ *Voghera.* (The *Moro*, the principal Inn, is thoroughly Italian. H. d'Italie, tolerable, but high charges unless you bargain. The Posta is said to be tolerably comfortable.) 12,000 Inhab.

This is the last city of Piedmont. The country around is bright and pleasant. The cathedral is an elegant

building. Near the altar is the tomb of a certain Count Taddeo, whose body was found entire two hundred years after his death, in 1658—a fact commemorated in a strange inscription placed over his tomb. This place is one of the earliest Italian towns in which printing was introduced; and the books produced here are of the greatest rarity.

1¼ *Casteggio* (*Inn:* Albergo d' Italia); 8500 Inhab.; anciently Clastidium, celebrated as the place where Claudius Marcellus gained the spolia opima, by vanquishing and slaying Viridomarus King of the Gæsatæ. It has been an important military position from the time of the Gallic and Punic wars, down to the last great European conflict. It was besieged by Hannibal, and might have defied his power; but 200 pieces of gold paid to Publius Dasius, the commander, purchased the fortress; and the provision and stores found therein were of the greatest utility to the Carthaginian army. Of the Carthaginian general there is yet a remarkable memorial. About half a mile from the village is a spring of very pure and clear water, called, by immemorial tradition, the "Fontana d'Annibale," and girt by a wall which he is said to have built. It is close to the track of the Roman army. It was here that, on the 9th of June, 1800, the great battle between the French and the Austrians was fought, usually called the battle of Montebello, from the village where the French finally routed the *corps de reserve* of the enemy. The Austrians defended themselves in Casteggio with the greatest valour; and the hills near the town were constantly occupied and re-occupied by the contending parties; but the fortune of the day was decided by Victor, who broke the centre of the enemy; and when Napoleon came up to the assistance of the French vanguard, the victory was gained. A few fragments of walls and towers are the only remaining vestiges of antiquity in this town; but many curious Roman inscriptions have been found here.

1¼ *Broni*, a town which hardly yet has recovered the exhaustion which it suffered during the revolutionary wars, when it was repeatedly occupied by the conflicting parties. It contains 6000 Inhab. Its situation, a plain bounded by the roots of the Apennines, is very beautiful. Very many organic remains, principally of the larger land animals, are found in this neighbourhood: the hills also abound in medicinal and aromatic plants. The collegiate church, founded by Asso Marquis of Este and Ferrara, in the 13th century, is a building of various ages and styles: some portions are of the 10th century, for the church existed before it became collegiate. It has recently been richly fitted up by the inhabitants: it boasts a silver shrine, containing the relics of San Contardo, the son of the founder. Very good wine is made in this neighbourhood, which, when old, has a quality approaching to Malaga. It is, however, rarely exported.

Stradella, the last Piedmontese town, at the extreme northern point of the hills, which here approach within 2 m. of the Po. A road leads from Stradella to Milan, by *Corte Olona*, crossing the Po (2½ m.) at the ferry of *Portalbera*.

2 *Castel S. Giovanni*, the first town of the duchy of Parma, where passports are viséd, 2 m. beyond the frontier, which is here the Bardonezza torrent. An extra horse from the 1st of November to the 1st of May. Agreeably placed between the hills and the Po. Between this place and Piacenza the Tidone is crossed a little before reaching Rottopeno. About 3 m. before arriving at Piacenza, cross the Trebia by a bridge built by Maria Louisa.

2 PIACENZA. (See Rte. 34.)

ROUTE 7.

TURIN TO NICE, BY THE COL DI TENDA.

28½ posts (or 131 m.)

(Rte. 135, *Swiss Handbook*, is incorporated with this route.) A Railroad is in progress between Turin and Cuneo, and is now (May 1852) nearly finished as far as Racconigi: it is expected to be completed to Savigliano early in next year, and to Cuneo in all 1853.

Quit Turin by the Porta Nuova, near the railway station: the road, which is excellent, runs near the Po.

2¼ A half-post additional is charged on leaving and entering Turin. *Carignano*, 8000 Inhab. This pleasant and not unimportant city is close on the banks of the Po. The country round about is beautiful, dotted with villages, towns, and hamlets. Much silk is produced in the immediate vicinity. The principal ornaments of this little city are its churches; and the Carignanesi are said to be distinguished for the care bestowed upon their places of worship. *San Giovanni Batista*, built by Count Alfieri. The principal façade is noble. The entrance of the building is lighted almost entirely from above, by windows placed over the cornice. The basso-relievos of the four doctors of the church, St. Chrysostom, St. Jerome, St. Ambrose, and St. Augustine, come out under the glaring rays. *Sta. Maria delle Grazie*, now annexed to a monastery of minor friars. It was endowed by the Duchess Bianca Paleologo, wife of Duke Charles I., and it still contains her monument. She was the daughter of William IV. Marquis of Montferrat; as a widow, Bianca was distinguished for her *gentilezza* and beauty; and Bayard, the "Chevalier sans peur et sans reproche," who had been brought up as a youth in the household of the duke, gained great honour in a tournament held before her in this place when she was becoming advanced in years. After many mutations Carignano was severed from the rest of Piedmont, or rather from the marquisate of Susa, and granted as an appanage, with the title of a principality, to Thomas, second son of Charles Emanuel I., from whom the present sovereign is lineally descended, he having been the nearest male heir upon the death of the late sovereign.

Cross the Po.

2¼ *Racconigi* (or 2¼ by Carmagnola). Pleasantly situated, and which, in the days of Trissino, was famed for the beauty of its women.

> "E quei di Scarnafesso e Racconigi,
> Ch' han bellissime donne."

The palace of Racconigi is one of the most favourite country residences of the royal family. The building, though handsome, offers only the usual features of palaces of this description.

There is another road from Carignano to Racconigi, rather longer, but of more interest, through Carmagnola. In posting, an extra half-post is charged for travelling this road.

Carmagnola contains upwards of 12,000 Inhab. The principal church is that of *Sant' Agostino*. It is Gothic, though much altered. The Campanile, with its pointed spire, is the most genuine portion. In the cloister annexed to the church are the remains of the tomb of James Turnbull, a Scottish *condottiere* in the French service, and who died here when the army was returning from Naples in 1496.

The collegiate church of *San Pietro e San Paolo* is also Gothic, but more altered than the other; it was consecrated in the year 1514.

Carmagnola stood on the extreme frontier of the marquisate of Saluzo, and, as the border town, was fortified by a very strong castle, of which only one massy tower remains, now performing the peaceful service of steeple to the church of *San Filippo*. The walls are upwards of 7 feet in thickness. It was built in 1435; and the city, when the marquis required an aid, gave him his choice, 300,000 bricks or 300 ducats. Bricks now cost in Piedmont 35 fr. per thousand. The contadine in and about Carmagnola are gaily dressed, wearing rows of large beads, often of real gold, round their necks, which are manufactured in the city.

The name of Carmagnola is associated with the horrible orgies of the French Revolution, though no one can tell exactly how. The inhabitants most sturdily disclaim the disgrace of being the inventors of the too celebrated "Danse de la Carmagnole," the prelude to so many fearful tragedies.

Here was born, in 1390, the great *condottiere*, Francesco Bussone, the son of a poor herdsman, who became

so celebrated under the name of Carmagnola, which he assumed from his birthplace. He began his career in the service of Filippo Maria Visconti, Duke of Milan, and, rapidly rising in power, he served his master most effectually, regaining a great part of Lombardy and of the dominions of Giovanni Galeazzo, which had escaped from his successor. Suspicions of his loyalty were entertained by the duke; Carmagnola was unthankfully banished, his property confiscated, his wife and children cast into prison, and he passed into the service of the republic of Venice. By the signoria he was appointed generalissimo. He conquered Brescia for them from the Duke of Milan; and at the battle of Macalo, 1427, he entirely routed the ducal army. But the aristocracy of Venice, as suspicious as the despot of Milan, also distrusted the soldier bound by no tie of allegiance; and having seduced him to Venice by a vote of thanks and confidence, he was cast into prison, tortured, and beheaded "between the two columns," 5th May, 1432, having been conducted to the place of execution with a gag in his mouth, lest his complaints of the ingratitude of the senate should excite the pity of the multitude.

Cavaller Maggiore, a large and flourishing borgo, 5000 Inhab., formerly fortified; but there is hardly a vestige of the two castles and the lofty walls which once surrounded it.

1¾ *Savigliano* (*Inn:* the Corona; tolerably comfortable), a pleasant and cheerful town, 16,000 Inhab. It is a place of some importance in the history of Piedmontese art, as the birthplace of Molineri, a painter who flourished in the course of the 17th century, and was a tolerable imitator of the style of the Caracci, whence he acquired the name of *Carraccino;* and it is surmised that many of the pieces attributed in collections to the great masters result from the pencil of this little one. The church is nearly filled with his paintings; others are in the Palazzo Taffino, representing the battles of Emanuel I. The principal street terminates with a species of triumphal arch, erected in honour of the marriage between Victor Amadeo and Christina of France.

2¼ *Centallo*, 4500 Inhab.; also a large borgo in the midst of a fertile though not a healthy country: remains of walls and towers mark its consequence in the middle ages. Roman inscriptions are found on the site; but, as is generally the case in the north of Italy, there is nothing above ground to prove its antiquity.

1¼ *Cuneo* or *Coni*, 1500 ft. above the sea (*Inn:* the Barre de Fer; a dismal and dirty auberge: there is another in the town, said to be no better), a city of 18,000 Inhab., situated between the Stura and Gesso torrents, at their confluence. Cuneo was, in its origin, a species of city of refuge. About the year 1100, Boniface Marquis of Savona had conquered, or rather occupied, this district, which formed a part of the marquisate of Susa; but his authority, hardly strong enough to enable him to retain his usurpation, was entirely inadequate to enforce the observance of the laws, or to ensure tranquillity; and the lords of the adjoining castles so plundered the inhabitants of the surrounding country, that they determined upon resistance.

Such transactions, a few centuries later, gave rise to the republics of Switzerland and the Grisons; but Piedmont was not yet ripe for a revolution. The people came together under the colour of a pilgrimage to a sanctuary of the Virgin, called Our Lady of the Wood, and now included in the city; and then determined to take vengeance, if, as usual, any of their wives and daughters were insulted by the petty tyrants of the surrounding castles. The anticipated cause of offence was soon given; the peasants assembled again, destroyed the castles, slew the oppressors, and, retreating in a body to the present site of the city, a *wedge-like* piece of land between the Stura and the Gesso, they began to build. The abbot of San Dalmazio, to whom the woods belonged, gladly permitted a settlement which gave hir

the prospect of such a numerous vassalage; and the "*nuova villa di Cuneo*" rapidly rose into consequence. In the 16th century Cuneo was strongly fortified, and its history from thence is a succession of sieges. No place is more celebrated in the military history of Piedmont, until 1800, when, after the battle of Marengo, the three consuls decreed, on the 5th July, that the fortifications of Cuneo, the citadels of Milan and Tortona, the fortress of Ceva, and the gates and bastions of Turin, should all be destroyed; and, before the end of the month, those massy girdles of Cuneo were riven from their foundations, to the great comfort and advantage of the inhabitants, thus delivered from the defences which had proved to them, not the means of protecting, but exposing them to the worst horrors of wars.

The *Duomo*, or cathedral, of Coni is the ancient sanctuary of the "Madonna del Bosco," but it offers nothing remarkable beyond its historical interest. Coni is one of the most modern bishoprics in Europe, not having been founded till 1817, when its diocese was severed from Mondovi.

San Francesco, belonging to a Capuchin convent: a regular Gothic church of the 13th century, said to have been built in the time of the saint himself. It is remarkable that the Franciscans, both in Italy and beyond the Alps, retained the Gothic style after it had generally begun to get out of fashion. Cuneo suffered much from the cholera in 1835, and amongst its numerous charitable establishments is one for the reception of the children who were deprived of their parents by the disease. At first there were 200; about half that number now remains.

There is a pleasant public walk at the junction of the Gesso and Stura.

In the Alpine valley of the Pesio, about 8 m. from Coni, is the Certosa of Val Pesio, founded in 1173, in a very picturesque situation. An hydropathic establishment has lately been placed there by Dr. Brandeis, on the Graffenberg or Preisnitz system. The situation is represented as very salubrious, and the water, which is in abundance, excellent.

The gradually ascending road begins to offer much beauty.

Sal Dalmazio, a village, supposed to be the remains of the city of Pedone, destroyed by the Milanese in 1250. 4 m. after leaving Cuneo the post-road enters the valley of the Vermenagna, along which it runs to the bottom of the Col di Tenda.

2 *Robillante*. (An extra horse from Cuneo to Robillante from the 1st Nov. to the 1st of May, but not in the opposite direction.) Hitherto the road has passed through the great plain of Piedmont, watered by the Po, the Magra, the Grana, and the Stura; but it now enters the mountains and begins to ascend, and the noble masses of the maritime Alps, crowned by the Monte Viso, more than 12,000 feet above the level of the sea, become more clearly visible. The plains themselves are very fertile, and nothing can be more beautiful than the little streams by which they are irrigated and crossed. The hills abound with bright and aromatic flowers.

1¼ *Limone*, 3340 feet above the sea. (An extra horse from Robillante to Limone from Nov. 1st to May 1st, but not in the opposite direction.) *Inn:* the Hotel de la Poste; a very civil and obliging landlord. No trouble is now given at the inland Douane stationed at this place. The traveller hence ascends rapidly, and by a good alpine road, though constructed with less skill than those of more recent date. The abrupt turns of the terraces are often almost alarming in their aspect, nor are they so well defended as could be wished. The danger, or rather the semblance of it, is, of course, more felt in the descent from Nice. The difficulty is greater this way. On this road mules are not unfrequently harnessed to the carriages, and they are almost as large and quite as good as the horses, though their broken knees afford full evidence that even mules can have a fall. About half way from the summit an attempt was made by the former princes of Savoy, and

continued down to the French occupation in 1794, to bore a tunnel through the mountain, and thus avoid altogether the passage over its crest. If completed, it would have been more than half a mile long, and would have surpassed any similar work in the Alps. The summit is a narrow ridge, or "giogo," 6158 feet above the level of the sea. It commands a very fine view of the Alps, from Monte Viso to Monte Rosa, the latter appearing like a cloud; while, on the south, the Mediterranean may be faintly discovered. During more than three months in the year, and not unfrequently during five, the Col di Tenda is impassable for wheel carriages, though it can always be crossed by mules, provided there be no storms; for the wind is so violent that the mules themselves can hardly keep their footing, and are compelled to wind round a more sheltered path. The descent to Nice is by a succession of more than 50 zigzags from the house of refuge near the summit.

4 *Tenda*, at the southern foot of the Col (between Limone and Tenda an extra horse both ways all the year); 2000 Inhab. (*Inns:* Hôtel Royal; Hôtel Impérial.) Tenda is an excellent station for sketching and fishing; but, indeed, this might be said of almost all the district. It is a place of much note in the feudal history of Italy. From the family of Facino Cane it became vested in the unfortunate Beatrice della Tenda, the luckless wife of Filippo Maria Visconti, by whose commands she was cruelly tortured and condemned to death. (See Binasco, Rte. 21.) There are some picturesque remains of the castle.

The road from Tenda is amongst the earliest of the alpine roads. It was made by Carlo Emanuele I., 1591; and improved in 1780 by Vittore Amadeo III., as is commemorated in two inscriptions near its commencement.

Upon leaving Tenda the road becomes exceedingly striking, with alpine scenery of peculiar boldness, and, by the side, the Roya, a torrent scarcely leaving room for a carriage to pass. Wherever the rocks fall back ever so little out of the perpendicular—enough to allow the possibility of raising a wall—you see a little village in the cleft, like the nest of a bird. The finest of these savage defiles of the Roya is below Saorgio, where a fort, perched upon a rocky knoll, commands the passage of the gorge. It was taken by the French in the campaign of 1794. The Roya abounds with excellent trout.

2¼ *Giandola*, 1250 feet above the sea. (From Giandola to Tenda an extra horse all the year, but not *vice versâ*.) Hôtel des Etrangers affords decent accommodation, and a civil landlady; Hôtel de la Poste, said to be good. The town is grandly situated at the foot of high schistose rocks, which look as if they were on the point of crushing the inhabitants. The road has been recently altered, and leaves on the l. *Breglio*, a borgo of 2500 Inhab., near which are the noble ruins of the castle of Trivella; ascending the mountain of Brouis by a very steep road to the pass of the same name, the sides of which are covered with wild lavender.

2¾ *Sospello*, 1175 feet above the sea (between Giandola and Sospello an extra horse both ways all the year—*Inn:* Hôtel Carenco, said to be the best between Turin and Nice), 4000 Inhab., is the sleeping-place for voiturier travellers. Its situation is very beautiful. Through it rushes the Bevera, a roaring mountain stream; and all around rise the mountains out of an exceedingly fertile plain. The valley abounds in thick woods of olives and figs. The Bevera forms a junction with the Roya about 4 m. before entering the sea at Vintimiglia. Here is a cross road from Sospello to Ventimiglia, in the ravine of the Bevera.

The road commences to ascend from the inn door at Sospello until you pass the Col di Braus, about 4000 feet above the sea. At the proper season a good deal of lavender-water is made on the sides of this mountain by the peasantry, whose rude apparatus for that purpose, which you see on the road-sides, is curious.

3 *Scarena* (between Sospello and Scarena, an extra horse both ways all the year), 1700 Inhab. After crossing another hill you descend into the valley of the Paglione, which you follow to Nice, and to the full luxuriance of the Riviera.

2½ *Nizza* (from Nizza to Scarena an extra horse all the year, but not *vice versâ*). (Rte. 12.)

ROUTE 8.

TURIN TO ONEGLIA, BY CHERASCO.

23¼ posts (or 106¾ m.).

This professes to be a great post-road, but relays cannot be depended on beyond Brà.

2½ *Carignano* (half a post extra charged on entering and leaving Turin). (See Rte. 7.)

2½ *Sommariva del Bosco*, 5000 Inhab.; a small town, beautifully situate at the foot of a hill, upon which is a castle, anciently fortified, now a private residence.

1½ *Brà*, or Brauda, 10,000 Inhab.; in the vale of the Stura, and about 2 m. N. of it. The principal object of interest in this town is the church of *Sta. Chiara*, built in 1742 by Vettone. It is in the most luxuriant style of the Piedmontese churches. Brauda derives its name from the plain adjoining the city. There are many "*braude*" near the Lombard towns; and the word without doubt is Teutonic—*a broad*. A noble avenue leads to the *Santuario di nostra Donna de' Fiori*. According to the legend, a miraculous appearance of the Virgin in the copse hard by, on the 29th December, 1336, was the means of rescuing a peasant girl from the daggers of assassins; since which event the wild sloes with which the copse abounds are said to flower three times in the year—in spring, autumn, and the depth of winter. It is yet much resorted to, especially on the 8th of September, the feast of the Nativity of the Virgin.

2 m. S.E. of Brà, and anciently a dependance upon it, is *Pollenzo*, a castle and a village, replacing the Roman municipium of *Pollentia* near the l. bank of the Stura. Here the armies of the Triumvirate frequently assembled. It was celebrated for its wools, as well as for its manufactures of terra cotta, praised by Pliny as being scarcely inferior to those of Samos. In the age of the Antonines Pollentia was very flourishing; and it is supposed that the edifices, of which there are still considerable vestiges, belonged to that era. An amphitheatre and a theatre can be distinguished; and the walls of both are still standing to a considerable height. Upon the ridges of the Colle di San Vittorio are the ruins of four small edifices, called by the peasants the "*Turilie*," supposed by antiquaries to be the ruins of a temple of Diana, and the buildings which were annexed thereto.

On the old road to Alba are the supposed remains of the Villa Martis, the birthplace of the Emperor Pertinax, who together with his father carried on what we should call an earthenware manufactory. Hard by is a field called "*Ciupelle*," of which the ground is quite filled with fragments of earthenware, the confirmation (or perhaps the origin) of the opinion by which the spot is identified. Pollenzo was erected into a county by Wenzel or Wenceslaus (the emperor, who was deposed by the electors in consequence of his sluggishness and vice), in favour of Antonio Pirro, a condottiere, who had served under Galeazzo Visconti of Milan in 1383; and with the assent of the Antipope, Clement, he erected, in 1385, a castle upon the site of a monastery. Most of this building is standing, and it is exceedingly picturesque, with its overhanging machicolations and lofty dungeon tower. It has lately been fitted up and judiciously restored, as a hunting lodge for the king. A good road (10 m.) along the l. bank of the Tanaro, by San Vittorio, leads to

Alba. Alba Pompeia, a very ancient episcopal town of 7000 Inhab., on the rt. bank of the Tanaro, near where the Querazza empties itself into the latter. The town is in a plain, surrounded by very fertile hills, producing much wine and silk. The Cathedral, dedicated to

San Lorenzo, and founded in 1486, is attributed to Bramante, and contains in its choir a handsome mausoleum of the founder, Andrea Novelli. Alba was an Imperial fief, granted successively to the Saluzzos and the Viscontis, and as such it formed a part of the marriage-portion given by Gian Galeazzo to his daughter Violante on her marriage with Lionel Duke of Clarence.

The road from Brà continues in the plain of the Stura; crossing that river 3 m. farther to

Cherasco: 9000 Inhab. The quadrangular form of this place indicates that it stands upon the site of a Roman town. At each end of the principal *Contrada* is a fine modern arch. Of the five churches, three, *San Pietro*, *San Martino*, and *San Giorgio*, are Gothic; the fourth, the *Madonna del Popolo*, was built in 1693-1702. Its interior is of rustic work, and heavy. It has, however, a noble cupola. In the Palazzo del Commune are some good paintings by *Tarrico*. There are others in the Palazzo Gotti. They are scriptural and historical; in the landscape portion he is a successful imitator of Poussin.

Numerous organic remains are found in the tertiary marls and sands in this neighbourhood. In the Colle di San Bartolomeo is petrified wood. The fortifications of Cherasco, once exceedingly strong, were destroyed by the French in 1801. After the battle of Mondovi, April 22nd, 1796 (see Rte. 10), the Piedmontese troops fell back upon Cherasco, and made a show of resistance. Cherasco was well provisioned, and in an excellent state of defence; but, after very few shells had been thrown into the town, the garrison surrendered, not without suspicions of treachery. The Austrians, under Beaulieu, were marching to the assistance of the Piedmontese; but, on being apprised of the surrender of the fortress, they retired. The Sardinians now proposed a suspension of arms; and on the 28th of April the Sardinian commissioners concluded with Napoleon the "armistice of Cherasco." Before Napoleon would treat at all, he required the surrender of the strong fortresses of Coni and Tortona. By this armistice, and the consequent treaty, the King of Sardinia renounced his coalition with Austria; ceded to the Republic Savoy, Nice, and the whole possessions of Piedmont to the westward of the highest ridge of the Alps (extending from Mount St. Bernard by Mount Genevre to Roccabarbona near Genoa); and granted a free passage through his dominions to all the troops of the Republic. The importance of this accommodation may be judged by the letter of Napoleon to the Directory the day the armistice was signed. "Coni, Ceva, and Alexandria, are in the hands of our army: if you do not ratify the convention I will keep these fortresses and march upon Turin. Meanwhile I shall march to-morrow against Beaulieu, and drive him across the Po; I shall follow close at his heels, overrun all Lombardy, and in a month be in the Tyrol, join the army of the Rhine, and carry our united forces into Bavaria. That design is worthy of you, of the army, and of the destinies of France. If you continue your confidence in me, I shall answer for the results, and Italy is at your feet." How well he redeemed his pledge it is unnecessary to say.

The road, which here enters the upper valley of the Tanaro as far as Monchiero, now passes through

3½ *Dogliani*, 4000 Inhab.; a borgo, standing partly upon the banks of a torrent, the Rea, and partly upon a bold hill. The road from Dogliani to Ceva is very hilly. About 5 m. before arriving at the latter, at Montezzemolo, the direct road from Turin to Savona, through Millesimo and the Cadibona pass, strikes off to the l. (see Rte. 10).

There is a cross road from Cherasco to Fossano (see Rte. 9).

Bene, upon a pleasant rising on the Mondalavia torrent, has arisen out of the ruins of the ancient Augusta Bagiennorum, destroyed by Alaric, and of which many interesting vestiges are found at *Roveglia*, about half a mile off. The ruins of an aqueduct, amphitheatre, baths, and other buildings, extend over a considerable tract of ground. Bene wa-

the birthplace of the celebrated Giovanni Botero, preceptor to the children of Emanuel I., who wrote much and with great acuteness upon the theory of politics. To the north of Bene is the district of Salmour, anciently Sarmatia, so called from the Sarmatians settled there during the Lower Empire, and who had a Prefect of their own.

3 *Ceva*, a town of 3500 Inhab., on the rt. bank of the Tanaro: the capital, so long as the ancient divisions subsisted, of the marquisate of Ceva, whose sovereigns held rather a conspicuous place in the history of this country. They traced their origin to Aleramo, the hero of many a traditionary tale; but the first of whom there is any real account is Anselmo, the fourth son of Boniface Marquis of Savona, about 1142. The place is much decayed; and recent demolitions have deprived it of all its feudal towers. The chief feature of the landscape is a rock towering above the town, and upon which are the remains of the dismantled citadel. The celebrated Piedmontese cheese, called Robiole, is made in this neighbourhood.

The valley narrows as you approach

1½ *Bagnasco*. You are now fairly entering the Maritime Alps. The mountains surrounding Bagnasco are bold and picturesque, and the streams and torrents are limpid and beautiful. Some curious minerals are found in them, particularly in the *Valle d' Amano*. The castle was destroyed by the Maréchal de Brissac in 1555. The ruins of its ancient fortifications are fine, spreading widely above and around. Generally speaking, the feudal ruins of this class, which are numerous in Italy, have been less noticed than they deserve. On the E. are the remains attributed to the Saracens; and it is recorded that the present town was originally built with the materials of the Saracen castle. They certainly had various settlements upon this coast. According to a most apocryphal tradition, the historian Valerius Maximus was buried here; and a stone, with the inscription "Hic jacet Valerius," found, or made to be found, has been adduced in support of this tradition. It is now at Turin.

1½ *Garessio*, once the capital of a small ancient marquisate, which, in 1509, was sold to the Spinola family. It is nearly 2000 feet above the sea. A good road leads from Garessio to Albenga, crossing the Col di Bernardo to descend into the valley of the Nerva.

Hence the road to Oneglia passes through wild and picturesque scenery, by Ormea and the Ponte di Nava, where it crosses, for the last time, the Tanaro. The rocks are often marble, the species called *Persigliano* being quarried here.

The *source of the Tanaro* is of difficult access, but the path is practicable. The mountain from which it rises is called the *Tanarelo;* the rush of waters is magnificent. The mountain scenery of this part of the Apennines is entirely distinct in character from the Alps on the N., or from the central range further S. It is more verdant and luxuriant than either.

Near this is the *Cavern of Aleramo*, where he and Adelasio took refuge with their seven sons, who, in process of time, became seven marquises. The traditions of this country deserve quite as much attention as the "*Deutsche Sagen*," of which we have heard so much of late years.

1½ *Ormea*. It was once well inhabited, but, having been nearly depopulated by the plague in 1630, it has never recovered. From Ponte di Nava the road ascends to the Col of the same name, the culminating point of the road (3150 feet above the sea), to descend into the valley of the Arrosia at

2¾ *Pieve*, in a lonely valley. The mountains around are singular and bold. The principal church has some good frescoes of *Luca Cambiaso*.

Pass over the Col of San Bartolomeo, which separates the waters of the Arrosia and Impera torrents, along the l. bank of which a wide and easy road leads to

3¾ *Oneglia*. (See Rte. 12.)

ROUTE 9.

TURIN TO ONEGLIA, BY MONDOVI.

25¼ posts (or 116 m.).

A post-carriage runs regularly on this road, and from Oneglia to Nice, by San Remo and Mentone; fares, 32 fr. 28 c.

Turin to
2½ *Carignano.*
2½ *Racconigi.*
1¼ *Savigliano.*
} (Rte. 7.)

1½ *Fossano*, on the l. bank of the Stura, (an extra horse between Fossano and Mondovi, and *vice versâ*, from Nov. 1 to May 1. An extra half-post is charged for ascending to the town at Mondovi,) the seat of a bishopric, 13,000 Inhab., offers a very beautiful prospect from without. Seated upon a lofty hill, surrounded by circling ramparts, and crowned by the still lofty feudal castle upon its hill, it is as fine a picture as can be imagined. Within, it is singularly antique and gloomy. The houses stand upon ranges of arches, which in many parts are so low, that you can hardly walk through them upright, contrasting strongly with the very charming walk planted with trees which surrounds the town. The road continues rising, and commanding very beautiful views, over a rich though hilly country. It is said to derive its name from some salubrious fountain, *Fonte Sano*, in its vicinity. The city was founded in the 13th century, by the inhabitants of the villages of the adjoining countries; burnt during the wars of the Guelphs and Ghibellines. Constantly exposed to the attacks of Saluzzo on the one side, and of Asti on the other, the Fossanese ended by placing themselves, in 1314, under the protection of Philip of Savoy, nominal Prince of Achaia. The cathedral is a fine building by Guarini, with some decent modern paintings. In the Palazzo Grimbaldi are frescoes by Giovanni Boetto, who was also a good engraver. He was one of the very numerous talented artists whom chance has consigned to obscurity.

La Trinità, a village of 2500 Inhab., the head of a very ancient barony.

3 *Mondovì*, on the rt. bank of the Ellero, 1810 feet above the sea, (between Mondovi and Ceva, and *vice versâ*, an extra horse from Nov. 1 to May 1,) the seat of a bishop, 16,000 Inhab. A portion of this city is on a commanding hill. Here is the cathedral of San Donato, and the principal public buildings. The three other portions, Brea, Carazzone, and Piano, are partly on the side of the hill and partly in the plain below. It is comparatively a modern city, as it was not founded till the 12th century. Like Coni, Fossano, and several other of the Apennine towns, Mondovi was a city of refuge; that is to say, built by the inhabitants of the villages of the open country flying from the contentions of Guelphs and Ghibellines. Near Mondovi is the sanctuary of the *Madonna di Vico*. This church, built by Vitozzi, is one of the innumerable adaptations of the main idea of St. Peter's. It has been very recently finished, and richly decorated by private munificence.

It is said that the people assembled here when they determined to abandon their houses and to found the new city. They governed themselves as an independent republic until, in 1396, they submitted to Amadeo of Savoy, nominal Prince of Achaia.

Here, 22nd April, 1796, was fought the decisive battle between Napoleon and the Sardinian troops under Colli. The Sardinians occupied this strong position, while Beaulieu, with the Austrians and an army still formidable, was in the rear of the French, and might have resumed offensive operations. A council of war was held in the night, at which it was unanimously resolved, notwithstanding the fatigue of the troops, to resume the attack on the following day. All the dispositions, accordingly, were made for a renewed assault on the bridge with increased forces; but, on arriving at the advanced posts at daybreak they found them abandoned by the Piedmontese, who had fought only to gain time for the evacuation of the magazines in their rear, and had retired in the night to Mondovi. Colli was overtaken, however, in his retreat, near Mondovi,

the indefatigable Victor, who had seized a strong position, where he hoped to arrest the enemy. The Republicans immediately advanced to the assault, and, though Serrurier was defeated in the centre by the brave grenadiers of Dichat, yet, that courageous general having been struck dead by a cannon-ball at the moment when his troops, somewhat disordered by success, were assailed in flank by superior forces, the Piedmontese were thrown into confusion, and Serrurier, resuming the offensive, attacked and carried the redoubt of La Bicoque, the principal defence of the position, and completed the victory. Colli lost 2000 men, eight cannon, and eleven standards. Great as the loss was, yet, coming in accumulation upon the preceding defeats, the moral effect was still greater. There were suspicions of treachery, or at least of tacit co-operation with the Republicans; and Colli retreated to Cherasco, whither he was followed by Napoleon. The result has been already told. (See Rte. 8.)

In 1799 the people of Mondovi rose against the French. This offence was cruelly punished by Moreau, whose troops committed acts of violence such as no provocation could excuse.

From Mondovi the road ascends to the borgo of Vico, and descends to the bridge of San Michele, on the Corsaglia torrent, where Colli repulsed Jaubert and Serrurier on the 19th of April, but retreated on Mondovi in the night: continuing on its rt. bank to Lesegno, where the Corsaglia joins the Tanaro, the road runs along the l. bank of the latter to

3	*Ceva.*	(Rte. 8.)
1½	*Bagnasco.*	
1½	*Garessio.*	
1½	*Ormea.*	
2¾	*Pieve.*	
3¼	*Oneglia.*	

The relays at Bagnasco, Garessio, Ormea, and Pieve, are not regularly supplied with horses.

ROUTE 10.

ALESSANDRIA TO SAVONA, BY ACQUI AND DEGO.

There are no relays of post-horses between Alessandria and Savona.

This is a very interesting road to the military traveller, as it is over ground rendered celebrated by Napoleon's first Italian campaign of 1796; the greater part of it is up the valley of the Bormida to the passes of Montenotte and Cadibona. The road enters the hilly country at Porto, following the l. bank of the Bormida to

Gamalero, a small village in a pleasant country, and thence to

Cassine, 4000 Inhab., situated upon a height overlooking the fine valley of the Bormida. This small town maintained many a sturdy conflict with its more powerful neighbour Alessandria.

Acqui or *Aquæ Statiellæ:* 8000 Inhab. This city, the seat of a bishopric, was the ancient capital of the Statielli, a Ligurian nation, and acquired much celebrity under the Romans from its hot springs. The whole country abounds with them; and, like those at Aix-la-Chapelle, they are partly within the city and partly without. Within the walls is the spring called the "Bollente." The heat, on the average, is 60° Réaumur. The flow is most abundant, and never diminishes, and the water is used by the inhabitants for the purposes of washing, though, both to taste and smell, disagreeably impregnated with sulphuretted hydrogen. The bath-houses are outside of the city, on the opposite bank of the river, where several springs issue from the ground, their temperature varying from 35° to 41° Réaumur. They were built in the 16th century, by the Duke of Mantua, but have recently been much improved. The mud of the baths is considered as having most efficacy. Gout, paralysis, contractions of the limbs, are the complaints in which they are most peculiarly useful. The following is the analysis of 1000 parts of the water of the Bollente:—

Sulphuretted hydrogen	0·000240
Hydrosulphate of lime	0·001240
Muriate of soda	0·015500
„ magnesia	0·002600
„ lime	0·002404
Sulphate of soda	0·003375
„ magnesia	0·003086
„ lime	0·000800
Vegetable matter	0·000700
Silica	0·000450
Oxide of iron	0·000495
Iodine, in the state of hydrodate	
Water	9·969150
	10·000000

Dr. Cantu, a celebrated Piedmontese physician, has discovered iodine in the waters, to which he attributes much of their virtue, and also a trace of bromine. The waters of the Bormida are, or at least have been, supposed to possess the same efficacy as the hot springs.

Roman remains are found at Acqui. The few which have escaped the destruction of the city by the Goths attest its ancient magnificence. Four arches of a massy yet elegant aqueduct are the most conspicuous. Several reservoirs and other portions of the thermæ may be traced. One spring retains, by tradition, the name of "the fountain of Pallas." The block or nucleus of a large sepulchral monument is called the *Carné* by the common people, a name having a curious, though perhaps accidental, similarity to the Gaelic and Cymric *cairn* or *Carnedd*. Very numerous sepulchral and other inscriptions have been found near the Via Emilia, which runs by the city, relating to the Lollian, Mettian, Rutilian, Petronian, Rubrian, Mennian, and Plautian families, as well as of several sacerdotal colleges, urns, lamps, brazen and other idols. Numerous medals are also found; the series of the latter extends from Augustus to Theodosius.

The *Duomo* was begun in the 12th century. The front has a fine and venerable porch; and an ample flight of stone steps adds to its effect. The interior is divided into five aisles. The church of *San Francesco*, a Gothic building scarcely inferior to the Duomo, is a ruin, having been reduced to this state by the French. The other churches are not remarkable.

The *Monte Stregone*, meaning the Great Wizard, rises above the city. Here the hot springs have their sources. The air is exceedingly pure and pleasant; and Acqui only requires the good help of a literary M.D. to acquire an European reputation in its line.

The wine produced in this neighbourhood is very good,—at least in the opinion of the natives.

Acqui was the capital of the upper Montferrat, and some of the towers erected by the Paleologi yet remain. It suffered very much during the revolutionary wars. In 1799, the people of Acqui having shown some real or supposed symptoms of dissatisfaction towards the French, Generals Grouchy and Flavigny entered the city with a large body of troops, for the purpose of punishing the inhabitants; but the entreaties of the bishop, Giacinto della Torre, averted the evil.

On leaving Acqui the road follows the l. bank of the Bormida, which it crosses at Terzo, on the site of a Roman station—ad Tertium—which represents very accurately its present distance from Acqui: from thence it follows the rt. bank of the river, leaving Bistagno, a village of 2000 Inhab., on the rt. The two branches forming the Bormida unite opposite Bistagno, the Bormida di Cairo descending from the Altare or Cadibona Pass, and the Bormida di Millesimo, which rises at the foot of Monte Calvo. The road to Savona follows the first of the two, nearly in a true southern direction, for 10 m. to

Spigno, a village of 3000 Inhab., 12 m. from Acqui, in a fertile territory, producing much silk and wine; and 10 m. further is

Dego (Degus), a village of 2600 Inhab., which has little to interest the traveller, except its historical recollections; situated in a bend, and on [illegible] l. bank of the Bormida: its territory duces a good deal of wine and some

Dego, from its situation on one of the high roads into the plains of Lombardy and of Piedmont, has suffered severely on several occasions from military operations, but especially in Sept. 1794, when it was occupied by Masséna, and in 1796, when it was the scene of one of the sanguinary battles that opened to Napoleon the conquest of Italy. The French general, having succeeded by a most masterly movement in cutting through the centre of the allied army of the Piedmontese and Austrians at Montenotte on the 12th of April, lost no time in following up his success, by attacking each in turn. The Austrians, after their disaster at Montenotte, retreated along the Bormida, and occupied Dego. When their conquered division received reinforcements from the main body of the Imperial army, then about Genoa—after beating the Piedmontese under Colli at Millesimo, and forcing him to retreat on Ceva and Mondovi—Napoleon attacked the Austrians at Dego, having under his orders Laharpe and Masséna. After a series of hard-fought actions during two days, the Imperial general was obliged to retreat upon Acqui, leaving 3000 prisoners and 13 cannon in the hands of the French. Two days afterwards, however, a most gallant attempt was made by General Wickasowich, at the head of 6000 Austrian grenadiers, to recover the past disaster of his countrymen. Dego was retaken with 600 French in it; but Napoleon, uniting his forces, pounced upon Wickasowich unexpectedly, and soon recovered it, making 1600 Imperialists prisoners. The results of the battle of Dego were—the impossibility of the Imperialists forming a junction with, or relieving, their Piedmontese allies, already hard pressed by Napoleon at Ceva, and ultimately defeated at Mondovi (see Rte. 9), and their being obliged to retreat on Alessandria to cover Milan from an attack by Napoleon, who had been so advised to do by Carnot's (then Minister of War at Paris) instructions. It was at the battle of Dego that Lannes, afterwards celebrated as Duc de Montebello, was first distinguished by General Bonaparte, who for his gallant conduct made him a colonel on the field of battle.

Cairo (Cairum), 5 m. S. of Dego, is supposed to have been a station on the Via Emilia, which from Rimini led to Savona. It has a population of 3000 souls, and some iron-furnaces in the neighbourhood. It is the principal town in this upper valley of the Bormida. The old road to Savona by the Pass of Montenotte, now abandoned, struck off to the left from this point. Since the new road has been opened, a handsome stone bridge of 7 arches has been thrown over the Bormida at Cairo. This new road was commenced in 1800 by Napoleon; and, instead of crossing a difficult col, as that of Montenotte was, now penetrates into Liguria, by perhaps the lowest pass or depression in the whole chain of the Apennines (for the Apennines may be considered to commence near this meridian)—that between Altare and Cadibona.

Leaving Cairo, some remains of the Roman road are seen about a mile beyond the town, and the ruins of a convent, said to have been founded by St. Francis himself, but burned down by the French in 1799.

4 m. farther is the village of *Carcare*, where the valley widens. The road from Turin to Savona, by Ceva and Millesimo, here joins that from Alessandria. Carcare has a population of 1200, and in a military point of view occupies an important position; for this reason it was selected by Napoleon as his head-quarters after the battle of Montenotte, from which he directed his operations against the Austrians in the valley of the Bormida, and the Piedmontese at Millesimo, and in that of the Tanaro. Beyond Carcare the road rises from the torrent over a ridge of hills, which separates the two branches of the upper Bormida, to reach

Altare, the last village on the northern declivity of the Apennines, and only 7 Piedmontese m. as the crow flies from the shores of the Mediter-

ranean at Savona. This pass is perhaps the lowest in the whole range; the ascent to Cadibona is very easy, and the road generally in good condition.

We have already stated that this part of the road was made by the French during their occupation of this part of Italy, then called the department of Montenotte, a province so well described in Count Chabrol de Volvic's celebrated statistical work upon it; the more ancient one, between Savona and the valley of the Bormida, passing by the battle-field of Montenotte, about 7 m. farther E. A mule-path, frequented by the Genoese fishermen, still exists over that celebrated pass.

As we have already mentioned, it was at Montenotte that Napoleon, on the 12th of April, 1796, succeeded in piercing the centre of the allied army by a masterly movement. Encamped at Savona, having the Austrian commander-in-chief in front, at Voltri, he had detached a corps of 1200 men, under Colonel Rampon, to occupy the pass of Montenotte. The latter was vigorously attacked by as many thousand Imperialists under General Roccavina, who being severely wounded, the command devolved on Argenteau. Forced to shut himself up in the dismantled redoubt of Monte Legino, the French commander defended himself with heroism until night closed in, exacting from his soldiers an oath that they would conquer or die. Napoleon, hearing of Rampon's critical position, immediately broke up from Savona, with the greater part of his forces, being unobserved owing to the darkness of the night, and by daybreak the next morning was able to relieve Rampon. The Austrians were completely beaten, losing 1000 killed, 2000 prisoners, and 5 pieces of cannon; but, what was more serious still, having their centre forced, and their main body obliged to retreat on Dego.

The very great depression of this part of the Ligurian Apennines gave rise to the project of the French government in 1805, of establishing a water communication by a canal between the valley of the Po and the Mediterranean. Altare was in that project selected as the site of an immense reservoir to supply the canal in its descent through the valley we have travelled up to Alessandria, from whence the Tanaro, into which the Bormida empties itself, is navigable to the Po.

The road attains its culminating point near Cadibona, from which it descends to the hamlet of Montemore, at the head of the Vanestra torrent, which it follows to Savona. There are mines of a lignite coal in the environs of Cadibona belonging to the tertiary geological epoch. This coal contains bones of an extinct quadruped, the Anthracotherium, also found in the tertiary strata of the Paris basin, of Alsace, and the Isle of Wight.

For Savona see Rte. 12.

ROUTE 11.

TURIN TO SAVONA.

The first part of this road, as far as Dogliani, has been described under Rte. 8.

From Dogliani the road follows that to Ceva, as far as Montezzemolo, a mountain village 2500 ft. above the sea (p. 55); from whence striking off to the l., after 6 m. of rapid ascents and descents, over the Alpine spur that separates the upper valleys of the Tanaro and Bormida, it reaches

Millesimo, a poor village of less than 1000 Inhab., on the Upper Bormida, 1490 ft. above the sea, memorable for the battle between the French under Augereau, and the Piedmontese commanded by General Provera, and in which the latter were defeated and forced to retire on Ceva and Mondovi (p. 57), whilst at the same moment Bonaparte was forcing the Austrians at Dego (p. 59) from Millesimo. The road crosses a high ridge for 5 m. to reach Carcare, where it joins that from Alessandria to Savona (Rte. 10.)

SECTION II.

SARDINIAN DOMINIONS ON THE MEDITERRANEAN.—THE RIVIERA DI PONENTE, AND RIVIERA DI LEVANTE.—TERRITORIES OF NICE, MONACO, AND DUCHY OF GENOA.

PRELIMINARY INFORMATION.

Political Changes and Character of the Country.—Produce, State of the Country.—Roads.—Posting.—Money, Weights, Measures.—Character of the Population.—Inns.—Fine Arts.

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
12. *Nice* to *Genoa* .	67	13. *Genoa* to *Sarzana* .	106

§ 1. POLITICAL CHANGES.—CHARACTER OF THE COUNTRY.

AT the beginning of the present century the dominions of Sardinia on this coast consisted of the county of Nice, the principality of Oneglia, and some smaller *enclavures;* the remainder belonged to the republic of Genoa. What were called the "imperial fiefs" in the interior were, as the name imports, small feudal sovereignties; but they all belonged to Genoese nobles, and, though by law subject to the empire, still, politically speaking, they had no independent existence, and had become mere private domains. The revolution after the transitory duration of the Ligurian republic (1797) incorporated the whole tract into the French empire (1805). The results of the congress of Vienna transferred it to Vittorio Emanuele; and the House of Savoy thus not only regained their old dominions, but also obtained the territories for which they had more than once struggled when in their times of prosperity, and which they now gained after their season of misfortune. A nominal existence has been given to the "duchy of Genoa," and the title of duke is taken by the sovereign; but the whole is politically united to the rest of the Sardinian states, though it is equally separated from them by national features and by national character. Between the Var, fixed in the time of Augustus as the boundary of Italy on the W., and the Magra, the equally ancient boundary of Tuscany, the greater part of this territory is situated. We say "the greater part" just to avoid inaccuracy, for a small district beyond the Magra, won by the Genoese from their ancient rivals of Lucca, and anciently composing a part of the Tuscan Lunigiana, is retained by the Sardinian monarch as the successor of the republic.

The country is a continued series of mountain terraces, valleys, and ravines, formed by spurs from the Maritime Alps and the Apennines; geographers are not agreed as to where "Alps" commence and "Apennines" end. The breadth of the district, which is now denominated "Maritime Liguria," varies (always supposing the central chain of the Maritime Alps and Apennines to form its N. limit) from 25 m. at Nice, to 5 m. between Arenzano and Voltri, where the latter chain approaches nearest to the shores of the Mediterranean. The climate is most agreeable, the atmosphere remarkable for its transparency and ity. In several of the districts on the shore, which are protected from the nd N.E. winds, the thermometer rarely falls below the freezing-point;

and hence the singular beauty of the vegetation, in which the botany of the temperate zone of the southern coasts of Europe, and of the northern coasts of Africa, is combined with that of the tropics. The first exhibits the natural productions of the basin of the Mediterranean, though in part (we allude to the olive in particular) transplanted at some exceedingly remote period by the hand of man; the last, the American species, introduced (as it is most probable) by the intercourse of the Genoese with Spain. Where the ravines open into the mountains the sharp wind occasionally penetrates, and cuts the growth of these strangers; and sometimes the winters are severe; but the olive rarely, if ever, suffers on this coast; and this affords a test of the temperature, cold below the freezing-point being fatal to these trees. Yet these transient variations of temperature, or perhaps some less perceptible cause, render pulmonary complaints common amongst the inhabitants of the Riviera; and the foreign invalid who resorts hither in search of health finds the natives mowed down by the disease from which he seeks to fly. The mountains abound in valuable mineral products, which are but partially explored; they also contain inexhaustible quantities of the finest marbles, furnishing the stores by which the palaces of Genoa are adorned. The most remarkable of these marbles are that of Polzevera di Genova, called in French the Vert d'Egypte and Vert de Mer (it is a mixture of serpentine with granular limestone, and it is sometimes mixed with a reddish body), and the black marble of Porto Venere, quarried at the cape of the same name, in the Gulf of Spezia. The first of these marbles was formerly much employed in Italy, France, and England, for chimney-pieces, but its sombre appearance has put it out of fashion. Taken as a whole, nearly all the beauties which the traveller admires in the Alps of Switzerland, or on the shores of the bay of Naples and Cuma, are here combined.

§ 2. Produce.—State of the Country.

The coast of the Mediterranean from Sarzana to the frontier of France rises abruptly, and often in rocky heights up to the Maritime Alps and the Apennines. Facing the S., with generally a warm aspect, the vine and the olive are extensively cultivated. Wheat and maize are grown and sown in rotative crops. Beans, some potatoes, and other vegetables are also produced, which, with roasted chestnuts and Indian corn meal made into pollenta, form the chief food of the lower classes in the mountain districts. Generally the rural inhabitants, as well as the labouring classes in the towns, are poor. The farms are small, held chiefly on leases of from three to seven years, and slovenly husbandry prevails. Along some parts of the sea-coast, and inland up the valleys and hills, the Métayer system predominates.

The towns along the Mediterranean, from the Var to Genoa, with the exception of Nice (which strangers have enriched), appear strikingly picturesque and beautiful from the sea; but, on entering them, wretchedness, dirt, and discomfort, windows without glass, a want of all that we consider convenient within doors, and dilapidation and a general absence of completeness without and within, and a prevalence of what may serve as a slovenly expedient for the moment, are the characteristics of those towns. Improvement is, however, making advances. It commenced under the late king, and it is making rapid progress under the present constitutional sovereign.

The chief ports are Spezia, Genoa, and Nice.

§ 3. Roads.

At the beginning of the present century there were only two roads practicable for wheel carriages, and those but indifferent—the road from Nice to Turin by the Pass or Colla di Tenda, and the road from Alessandria to Genoa over that

of the Bocchetta; all the rest were difficult mountain paths, some of which could not be crossed, even on mules, without imminent danger. The present great thoroughfare which connects France with Tuscany was planned and executed as far as Mentone by Napoleon, along the line of the ancient *Via Aurelia*, but was completed by the Sardinian government, who also opened all the other carriage roads by which the traffic of the country is carried on, and to which its rapid improvement is to be in part ascribed. The road along the coast is intersected by fifty or sixty torrents, the passage of some of which is occasionally not unattended with danger. Bridges have already been thrown over many of them, as at Ventimiglia, Oneglia, Pegli, and St. Pier d'Arena. Five francs are paid for tolls in a carriage with two horses, partly at the two first-named bridges, partly at the entrance to the town of Finale. From Genoa to Sarzana the road is excellent: a bridge over the Magra would be a great improvement, but its construction would be attended with much difficulty and expense.

§ 4. Posting, etc.

The post regulations are the same as in the other parts of the Sardinian dominions; and it must be recollected that the regulation of the "bolletone" is strictly enforced. The relays are good and well served, and the postilions drive with great speed; from the nature of the roads, timid persons prefer the vetturini, who are good and cheap; but there is in reality no danger. Any part of the journey, from point to point, may be performed by water, either by the steamers from Marseilles, Nice, and Genoa, or by the feluccas, which can be engaged at the intermediate stations; and some parts of this beautiful coast cannot well be visited in any other mode.

§ 5. Money.

The Sardinian coinage is the same as the French. The following coins of the republic of Genoa are also current, though not very commonly seen. There are some smaller pieces, which, as usual, are honestly passed off in change to the traveller much above their current value. Those most current are of mixed metal: pieces of 8 sous, of which 5 = 2 francs; and of 4 sous, of which 5 = 1 franc.

Gold:—Quadruplo di Genoa, 79 francs.
Doppia di Genoa, 39 francs 50 cents.

Accounts are also kept in lire di Banco at the rate of 100 = 80 francs.

Among the small dealers, too, such as the sellers of grapes and figs in the markets, calculations are still in use in the old currency of Genoa, the lira and solda. Their value in the present currency is as follows:—

A lira of Genoa contains 20 soldi, and is equal to 80 centimes of the present currency. A soldo = 4 centimes.

A French franc is equal to 25 soldi of Genoa.

A Spanish dollar (colonnato) is equal to 6 lire and 10 soldi of Genoa.

Weights.

The pound, gold and silver weight, is divided into 12 ounces; the ounce into 24 denari; the denaro into 24 grani.

The pound = 4891½ grains Troy = 10 ounces 3 pennyweights 13½ grains.
The ounce = 16 „ 23⅝ „

This weight, called peso sottile, is used not only for gold and silver, but for all commodities of small bulk. Other goods are weighed with the peso grosso.

100 lbs. peso grosso = 76·875 lbs. avoirdupois.
100 lbs. peso sottile = 69·89 lbs. avoirdupois.

Measures of Length.

The palmo = 9·725 English inches.

The canna is of three sorts; the piccola, which tradesmen and manufacturers use, is 9 palmi, or 87·5 English inches. The canna grossa, which is used by merchants, is 12 palmi, or 116·7 English inches. The canna used at the custom-house is 10 palmi, or 97·6 English inches.

The Braccio contains 2⅓ palmi.

§ 6. Character of the Population.

The Ligurian tribes were amongst the last of the inhabitants of Italy incorporated in the Roman empire. We are not acquainted with the government and constitution of the people prior to this event; it seems probable, however, that, being Celts, they constituted a confederacy of clans and tribes bound by their own laws and customs, but not acknowledging any common head or superior. Having allied themselves to the Carthaginians, the Romans, after the second Punic war, assailed them with eighty years' hostility, and they were for a time rendered obedient; yet they were not finally subjugated until they were conquered by Augustus, who commemorated his triumph by the remarkable trophy of which the ruins are still existing (see Turbia). By him—or, at least, under his government—the Alps became the limits of Italy; and that fair country acquired the boundaries by which it is now known and characterised.

. . . . . Il bel paese
Che l' Appenin' parte, e 'l mar' circonda e l' Alpe.

But this conquest did not break up the nationality, nor indeed the government, of the Ligurian states. They continued to retain their identity, though under Roman supremacy; and this corporate succession (as in the great cities of the south of France) was continued, in good measure, until the last great European revolution. Thus Noli, Savona, Albenga, San' Remo, Porto Maurizio, and Vintimiglia, were rather the allies than the subjects of Genoa; and even much smaller communities enjoyed a species of independence. The inhabitants of this coast possess a very decided national character, and present all the outward physical tokens of a pure and unaltered race, excepting at Genoa, where there appears to have been a considerable mixture of Lombard blood; and in the tract between Nice and Mentone, where the Provençals have intermingled. Their forms are robust and square, eyes very black, and hair equally so, lank and smooth, and the complexion brown and swarthy,—forming a strong contrast, especially the females, to their Tuscan neighbours beyond the Magra, amongst whom the women are remarkable for their blue eyes and the ringlets of their bright hair.

From the earliest period the Ligurians have been a nation of sailors and merchants. Mago the Carthaginian reduced the city of Genoa B.C. 205. The ancestors of Doria and of Columbus were distinguished by their aptness for maritime enterprise. In the middle ages Genoa alone vied with Venice; and at the present day she has, in no inconsiderable degree, recovered her commercial prosperity.

The Genoese are said to be parsimonious: this reputation they have of old; but in acts of charity, and indeed in every call which can be made on public spirit, their liberality has been unbounded, and still continues very eminent, though with diminished means, the confiscations and spoliations of the French having ruined many families. The lower orders are remarkably hard-working and industrious.

§ 7. Inns.

The inns between Nice and Genoa, and between Genoa and Pisa, have rather declined since the steamers between Marseilles, Nice, Genoa, and Leghorn have been established, the number of travellers by land having very considerably diminished. They are still, however, fairly good in almost all the places in which, according to the usual arrangement, a traveller requires to stop. Iron bedsteads, for the manufacture of which Genoa is celebrated, are now in general use, greatly to the comfort of the traveller.

§ 8. Fine Arts.

Little is known respecting the arts of Genoa in the middle ages. There are Roman remains near Nice, belonging, it may be, more properly to Gaul. Others exist at Turbia and at Albenga; but the ancient masters of the world have left few traces of their domination in Liguria. The "Gothic" architecture of the country is of a very peculiar character, and, in Genoa at least, exhibits more *orientalism* than perhaps in any other part of Europe. But, in the 16th century, architecture burst out in Genoa with peculiar splendour. The palaces of Genoa exhibit great excellence in domestic architecture. Galeazzo Alessi (1500-1572), by whom the best of these edifices were designed, gave the impulse which continued till the last century, when the art declined, giving way to extravagant decoration or meagre poverty.

Nowhere has painting been more closely allied to architecture than at Genoa. In the first era the earliest known Genoese artist is the individual who bears the somewhat romantic appellation of the "Monk of the Golden Islands" (1321-1408). The golden islands are said to be the isles d'Hyères, where he took the vows. This monk, who is thought to have belonged to the noble family of Cibo, was also a Troubadour of no mean powers; and he gave what may be termed a new edition of the works of his predecessors, by making correct copies of their works, which had been much corrupted by the ignorance of transcribers. As an artist he was chiefly distinguished as a miniature painter or illuminator. There appears also to have been a class of artists who flourished in this district, either Germans, or who followed German models; and to this class belongs, in a degree, Ludovico Brea (see Nice), who, flourishing between the years 1483 and 1515, is perhaps to be considered as the proper father of the Genoese school, of which the principal of the more early artists are, Robertelli (1499), Nicolo Corso (about 1503), Pietro Francesco Sacchi (1512-1526), and Lorenzo Moreno (about 1544).

The second era was formed by Pierino del Vaga (died 1547) and his scholars, who may be considered as a species of offset from the Roman school. The calamities of Rome compelled Pierino to seek a refuge at Genoa at the very moment when those palaces were rising which have conferred such splendour upon the Città Superba. Patronised by the great Doria (see Palazzo Doria), he was employed upon the frescoes of his palace; and by him, and by the native Genoese who were either directly or indirectly his pupils, were those frescoes produced. To this era belong Lazzaro Calvi (born 1502, and who attained the patriarchal age of 105 years), and Pantaleon Calvi his brother (died 1509), Giovanni Cambiaso, and Luca Cambiaso his son (died 1585), Tavarone (1556-1641), and Bernardo Castello (died 1629).

Giovanni Cambiaso is the chief of these artists. All were exceedingly prized in their own country; and the Genoese republic conferred an honour upon painting which no other Italian state had bestowed. By a special decree, they raised painting from a *trade* to a *profession*, declaring that it was a liberal art, and that it might be practised without derogating from nobility.

In the third era, which partly includes some who may also be considered as belonging to the preceding age, Domenico Fiasella, surnamed "Sarzana," from his birthplace (1584-1669), holds a conspicuous station. The Piola family produced many artists of high merit, one of whom, Pellegro (died 1640—see Genoa, Strada degli Orefici), had he not been prematurely cut off, would probably have attained the highest rank in art. Eight of the Piola family were artists, the series extending from 1625 to 1774. The Carlone family also formed a species of clan of artists. Giovanni Battista Carlone (died 1680) must perhaps be considered as the greatest master of this period; and his elder brother, Giovanni, was scarcely inferior. During the earlier part of this period Genoa was visited by many foreign artists, more, certainly, than any other state in Italy. Both Rubens and Vandyke were much encouraged, as well as others of inferior fame. During the great plague of 1657 very many of the principal painters died. This is assigned as one of the causes of the sudden decline of the Genoese school. It may have had considerable effect; but, without doubt, the main cause was the general decline in art, in which all Italy equally participated. Many young men went to Rome to pursue their studies; and, on their return, constituted what is considered as the fourth era. The greater number of these students became the pupils of Carlo Maratti; and those most distinguished were, Andrea Carlone (died 1697), Paol' Girolamo Piola (died 1724), and Domenico Parodi (1740). These have considerable cleverness, though but little originality. The later artists are of no great importance, nor does Genoa at the present day form any exception to the general observation—that Italy exhibits no real symptoms of any efficient revival of art.

ROUTE 12.

NICE TO GENOA, BY THE RIVIERA DI PONENTE.

31 posts (142½ m.).

Nice may be reached from Turin by the Col di Tenda (see Rte. 7), or by Mondovi and Oneglia (see Rte. 9); from Aix en Provence by a road on which there is a daily diligence; from Toulon also by diligence; and from Marseilles by steamer. The transport of luggage from London to Nice by the steamers between Liverpool and Leghorn, who transship to those which ply between that port and Nice, is safe and cheap.

Inns.—Hôtel de France, kept by Buonacorsi, the former proprietor of the Gran Bretagna, at Naples, is now excellent. B. lived for many years in England, and his wife is an Englishwoman. Hôtel Victoria, kept by Zichitelli, in a very good situation, is highly spoken of for its cleanliness, cuisine, and moderate charges. Hôtel des Etrangers, formerly kept by a very respectable and obliging landlord, has lately become the property of the owner of the Hôtel de la Ville at Genoa; excellent table-d'hôte at 3 francs, at half-past 3 and 5 o'clock. Hôtel des Empereurs, formerly de Londres, kept by Joseph Monnoyeur, of Paris, newly fitted up. Hôtel de York, in a good situation in the centre of the town; and Hôtel de l'Europe, in the Faubourg of the Croix de Marbre, well spoken of. Hôtel Chauvin, formerly Hôtel d'Angleterre, a fine house, in a good situation near the Fort; very good. Pension Anglaise. Almost all the hotels at Nice are much improved of late years, as regards furnishing, cleanliness, and domestic comfort.

Restaurants.—There are several, but not one can be recommended. Lombard, traiteur, sends out dinners, but his bills should be carefully looked over.

Cafés.—The best is the Café Royal, where the principal French news

papers are taken in, and the ices are excellent. Good cigars may be procured from the waiter, which it is impossible to purchase in any shop in the town.

Lodgings. — Comfortably furnished apartments may be had at from 3000 to 5000 francs for the season. Some of the new lodging-houses are good; they have from 10 to 12 rooms upon each floor, but they are 4 and 5 stories high.

There are public baths and sea-bathing near the Pension Anglaise.

Bankers.—The principal bankers are MM. Avigdor; MM. Etienne, Carlone, and Co.; and Lacroix and Co.: all these gentlemen are very obliging and useful to England visitors.

English Consul.—A. Lacroix, Esq., the banker.

There is now a Protestant church, where service is regularly performed by a resident English clergyman.

Physicians.—Dr. Farr, Dr. Gilder, Dr. Travis.

Apothecary. — Paulian; good, but charges English prices.

Libraries and Reading Rooms.—There is a club of the first people at Nice, called the "Cercle," to which strangers are admitted as subscribers, on the introduction of the British consul or their banker. It is provided with English newspapers and books; Philharmonic concerts are held there once every fortnight during the season, and an annual ball takes place, all which are included in the subscription. Visconti keeps a subscription library and reading-room, with English books and newspapers. Giraud, at the Librairie Etrangère, has a good library and reading-room, in the part of Nice chiefly inhabited by English visitors.

Vetturini.—Felice, near the post-office, is the best; but the vetturini of Nice are not good, their horses being middling and their demands exorbitant. Return horses of vetturini who have brought families to Nice from Genoa, Florence, &c., are often to be heard of at the hotels, and may in general be depended on.

Carriages for excursions may be had at the hotels: saddle-horses are good, but dear. There are good ponies and donkeys to be hired, with guides who know the principal objects of interest in the neighbourhood.

Diligences.—Servizio dei Regii Corrieri, daily to Turin, by the Col di Tenda and Mondovi, Milan, and Genoa.

Steamers go once or twice a week to and from Marseilles and Genoa.

Masters.—French Master, M. Mallard, a great collector of butterflies, &c. Italian Master, Abbé Sapie. Botanist, M. Montolivo, librarian at the public library.

Tradesmen. — Weeks, an English tailor, who has lived many years at Nice, is a good workman. Thibaud is a good tailor, and makes habits. Louise Malzac is the best milliner.

The turnery and hard-wood joiners' work of Nice are good. The inlaid tables, trays, boxes, &c., are made of the varieties of wood grown in the country, and the shops in which they are sold abound.

Nice (*Ital.* Nizza di Mare, to distinguish it from Nizza della Paglia, in the province of Alessandria) anciently belonged to the Counts of Provence, and has partly a French and partly an Italian character; the latter predominates, owing in some measure to the endeavours of the King of Sardinia. Its population is about 30,000. In the older portions the streets are narrow and not over clean; but the old town is surrounded by fine and open new streets, squares, and terraces, which have the usual character of a watering-place where everything is laid out for visitors;—there are gaiety, idleness, sickness, and death. The small port, protected by a mole, admits vessels of 200 and 300 tons burden. Nice has some manufactures of silk, and a few other articles. Its exports of native produce are chiefly oil, wine, and fruit. Like Genoa it is a porto-franco. Villa Franca is considered, on account of its vicinity, as forming a part of the port of Nice,

It is where vessels perform quarantine.

In the new town there is a fine terrace, from which the view is extensive and beautiful; the mountains of Corsica may be seen by the naked eye. There are three suburbs, that of St. Giovanni Battista, that della Poudriere, and that of the Croix de Marbre. The faubourg of the Croix de Marbre, or Croce di Marmo, in which most of the English live, is on the W. side of the city, from which it is separated by the torrent Paglione. It contains many good houses with gardens, which may be had for the season. It is, however, greatly exposed to a hot sun, and to the violent winds which blow from the S. and E., and is very dusty; and the clouds of fine white dust form, in wet weather, a disagreeable white mud. In this suburb stands the Church of England chapel, built under a special permission granted by the late king, Vittorio Emanuel, 1821. There are two English burying-grounds; the chapel is in the new one, which is remarkably neat; both are affecting from the incidents which the ages of many of those who lie buried there suggest to the mind. When Nice first became the resort for British visitors, its agreeableness and salubrity were perhaps overrated; and now there is, accordingly, a tendency to place it somewhat below its due station in the scale of desirability. The air is highly stimulant and irritant in the town itself; but among the low hills a mile or two inland there are situations in which these qualities of the air are more modified than can easily be believed to be the case at so short a distance; houses in such situations can be hired by the month—the maison Nicholas, 160 francs; a cottage belonging to and adjoining the residence of M. Martine, at Cimiers, 40 francs per month. Dinner is brought up from a traiteur in the town on the head of a peasant girl; 4 francs should produce a good plain dinner for 3 or 4 persons; it is best to order it for 2 persons at 2 francs a head. The sharp *bise* or W. wind is occasionally trying to invalids; but there are but very few days, even in the winter, that persons, unless in a very delicate state of health, cannot get out with comfort; caution is, however, necessary, even in summer. Provisions are generally good; fish, most abundant, but poor. The wine of Nice, though apparently thin and light, is strong and heady, and disagrees, at first, with strangers: many people on first arriving have bilious attacks and diarrhœa, if not very careful in their diet.

The people speak what is called the *Nizzard*, a dialect of the ancient Provençal, more properly called the *Romane language*, and which, in all probability, was spoken amongst the Roman colonists as early as the first era of the Cæsars. It is mixed and corrupted in the city; but in the mountains it is preserved in greater purity. This dialect possesses much interest; inasmuch as the Troubadours gave the first impulse to the poetry of modern Italy.

Nice does not contain any very remarkable public buildings. The *Cathedral*, Sta. Reparata, built in 1650, is in the ordinary Italian style; nor have any of the churches any peculiar beauty of architecture, or works of art. Italian operas are peformed at Nice during the carnival. French, however, is more spoken on the stage as well as off it.

Above the city are, or rather were, the scanty ruins of the once formidable castle, blown up by the Duke of Berwick in 1706, under the direction of Louis XIV.: the ruins have been recently almost wholly removed, and the site laid out and planted as a walk, and the view hence is very beautiful. Nice has seen much hard fighting; but perhaps the most remarkable passage in its history is the siege which it sustained in 1543 from the combined forces of the French and the Turks, when, "to the astonishment and scandal of all Christendom, the lilies of France and crescent of Mahomet appeared in conjunction against a fortress

on which the Cross of Savoy was displayed. The town, however, was bravely defended against their combined force by Montfort, a Savoyard gentleman, who stood a general assault, and repulsed the enemy with great loss before he retired into the castle. This fort, situated upon a rock on which the artillery made no impression, and which could not be undermined, he held out so long, that Doria had time to approach with his fleet, and the Marquis del Guasto to march with a body of troops from Milan. Upon intelligence of this the French and Turks raised the siege, and Francis had not even the consolation of success to render the infamy which he drew on himself by calling in such an auxiliary more pardonable."—*Robertson's Charles V.*

Dr. Robertson, however, has not mentioned that the repulse of the Turks was (as it is said) much aided by the prowess of a female warrior. The Janissaries had planted the crescent upon the ramparts, when a woman, the wife of a poor citizen, one Catharine Segurana, rallied the flying garrison, and, cutting down the standard-bearer with a hatchet, she waved the standard above. The Nizzards regained their courage; and the breach was so well defended that the Janissaries fled in the greatest confusion. The inhabitants raised a bust to her honour with this inscription:—"Nicæna Amazon irruentibus Turcis occurrit, exemptoque vexillo triumphum meruit, 1543." Besides the epithet of Amazon, which she so well deserved, she also equally deserved the appellation of Dame Ugly Face, *Donna Maufaccia.* The *Croce di Marmo*, from which the suburb derives its name, commemorates the celebrated conference of Nice, 1538, between Pope Paul III., Charles V., and Francis I.; if conference it can be called, "when so great was the difficulty of adjusting the ceremonial, or such the remains of rancour and distrust on each side, that they refused to see one another, and everything was transacted by the intervention of the Pope, who visited them alternately."—*Robertson's Charles V.*

The neighbourhood is exceedingly lovely, and the gardens, many of which abound with tropical plants, are most luxuriant. The flora of Nice is very rich. In spring the blue hepatica flourishes; likewise primroses, rarely seen in Italy. There are two varieties of sweet violet different from ours, and a profusion of scarlet, purple, and pink anemones in the olive-grounds.

Environs of Nice.—The more immediate outlets are the drives along the sea-shore. One of these was made at the expense of the English visitors, who raised a subscription for the purpose of thus employing the poor. Cimella or Cimiers may be the object of a pleasant drive. It is about 2 m. from the city. The "Civitas Cemeliensis" appears to have been a place of considerable importance, but it was utterly ruined after the fall of the Empire. Here are the remains of a Roman amphitheatre, called by the peasants the Bath of the Fairies,—*Il tino delle fade.* Other ruins may be traced in the pleasant vineyards and farms by which the site is covered. The Franciscan monastery at the summit is shaded by fine trees, and a curious ancient cross is in the little area in front. The church contains a good painting by *Ludovico Brea*, the only artist of eminence whom Nice has ever produced. His style is older than that of his era, which arose, perhaps, from want of intercourse with the great capitals of art. The view from the garden is very fine. Cimiers is very mild, and well suited to an invalid requiring quiet.

Another excursion may be made to *San' Bartolomeo*, a picturesque old convent. The altar-piece is said to have been brought from Rhodes, and to have been given to the convent by Villiers de l'Isle Adam.

Il Vallone Oscuro. A fine gorge, or Via Mala on a small scale.

La Fontana del Tempio. A valley of a totally different character, being as cheerful as the Vallone Oscuro is *savage.* It derives its name from an

ancient commandery of the Knights Templars.

Other very pleasant excursions may be made to the Château de Villeneuve, the suppressed convent of Sant' Andrea, and the Villa Guerrio,—all short journeys made without fatigue.

On leaving Nice for Genoa it is necessary to apply for your passport twenty-four hours before you start, and to have it viséd by the English consul and by the governor and prefect of police. The fees amount to 6 or 7 francs. The road from Nice to Genoa, leaving Nice by the Piazza Vittorio, separates just outside the gate from the Turin road, nearly parallel to which it runs for about 2 m., ascending the mountain by a long, straight, gradual ascent. It then turns eastward round the shoulder of the hill, leaving Villafranca, which is scarcely visible from the road, far below to the rt., and runs along the crest of the ridge behind Esa to Turbia. The views during the ascent, and at the summit, are splendid in every direction. After gaining the top of the ascent, the road passes under *Montalbano*, a fortress finely situated on the hill, or rather mountain, of Monbarone. From this part of the road the view is remarkably fine. To the W. the great bay of the Mediterranean extends as far as Antibes and far beyond, the coast of France losing itself in the horizon. To the E., Villafranca, the Riviera, headlands, bays, towns, and towers, sweep away in the perspective. From this point it may be reckoned that the Riviera di Ponente begins. The road is sometimes called the *Corniche*, from the nature of the narrow path which existed before the present magnificent road was made: the *Corniche* was then a mere ledge on the side of the rock, a relic of the Roman *Aurelian way*, overhanging the sea in many parts, scarcely wider than was needful for a single horse or mule, and of which the terrors were equal to the beauties. These terrors have been in great measure removed. The present road was begun by the French, who executed it as far as Mentone, and has been recently completed by the Sardinian government in a manner not very satisfactory. Amongst other advantages, it is the only pass into Italy which is never blocked up by snow in winter, and for this reason it is to be preferred to all others by those who need to travel at that time of year. The road is often much injured by storms, and by the torrents which intersect it rushing down to the sea. These, when heavy rains have fallen, rise suddenly, and so high, that they compel you to stop for days at the nearest town. The road is most ably carried along the shores, or slopes of the subalpine spurs of the chain, which form the shores. In some parts it is carried along at a great height; and, though in reality always safe, yet, perhaps, a parapet wall is occasionally desirable to calm the apprehensions of a nervous traveller, by keeping off the immediate view of the precipice below. This route presents some of the most beautiful scenery in Italy. Upon the sides of the hills sloping to the Mediterranean grow olives, oranges, cypresses, and the stone-pine, so frequent in the landscapes of Claude Lorraine. Then successive indentations of the shore, larger bays, including smaller bights, headlands advancing and closing in the prospect, and the blue sea, constitute the main features of this most favoured tract, in which alpine heights and maritime scenes are conjoined to the ornaments given by human art. Tassoni, in his *Secchia Rapita*, gives a picture of this sea and coast:—

"Tremolavono i rai del sol nascente
Sovra l' onde del mar purpuree e d' oro;
E in veste di zaffiro il Ciel ridente
Specchiar parea le sue bellezze in loro.
D' Africa i venti fieri, e d' oriente
Sovra il letto del mar prendean ristoro;
E co' sospiri suoi soavi e lieti
Sol Zefiro increspava il lembo a Teti."
Secchia Rapita, canto x. 11.

The towns and villages, thickly studded along the coast, and glittering upon the sides of the hills, sometimes placed at a great height, wear a gay aspect. The churches have usually very lofty façades, painted in fresco. The prevailing architecture is in the most far

ciful style of *Borromini*, small columns, contorted pediments, and a profusion of ornaments. At a distance these defects are not visible, and the lofty bold elevations, the gay colours, the tall belfries, and the numerous cupolas, produce a striking effect, thoroughly Italian, yet altogether differing from the Italian of Lombardy or of Tuscany. The road frequently passes through the towns, where the streets are generally so narrow as only just to admit a carriage, and it would be impossible to pass even a wheelbarrow. Even the mules and passengers on foot are obliged to stand in the gateways to let a carriage pass. Towers are planted along the coast, intended to protect it from the invasion of the Barbary rovers, in bygone times of no unfrequent occurrence, their doors high in the wall, the apertures scanty, and with the aspect of the age of Charles V.

The corsairs continued to harass the coast; and even as late as 1770 they occasionally carried off some small plunder. The coast of the Riviera, sloping to the sea, and exposed to a southern sun, enjoys in many parts a temperature which you do not meet again until you reach the bay of Naples. This is most strikingly evinced to the eye by the tropical luxuriance and character of portions of the vegetation, joined to those productions which more peculiarly belong to the basin of the Mediterranean. The *Cactus Opuntia*, or prickly pear, the noble palm of the East, the *Phœnix dactylifera*, and the *Agave Americana*, or American aloe, flourish in profusion. The palm, which is of the species indigenous in Palestine, was introduced and cultivated for the purpose of supplying the branches used in the ceremonies of the Church, on the Sunday which yet retains the name of Palm Sunday in common language, though not designated as such in the Liturgy. With respect to the aloe, the period when the plant was introduced here is not recorded. It probably was first employed in ornamental gardening; but now it has quite naturalised itself throughout the country. The arid banks near the border of the sea, and the scanty soil in the rifts of the rocks, are alike congenial to it, and the flower-bearing stems rise often to the height of twenty feet or more. This aloe is equally naturalised in Sicily, where it has become so completely a feature in the landscape, that few persons are aware that it is a stranger. The pomegranate, which first in the southern parts of Italian Switzerland begins to ripen its fruit in the open air, here does so abundantly in the gardens. With respect to the productions which, if not absolutely indigenous, have been introduced here before the time of historical memory, the olive is the most striking. It here attains a considerable size: it is not, perhaps, a beautiful tree taken singly, but is remarkable for the contorted and twisted forms which the stem assumes when old. This knotted and wrinkled stem, and the projecting roots of the aged olives, harmonise well with the hoary hue of their rigid silvery leaves. The fig-trees are remarkably fine, and the fruit abundant and full of flavour.

There is, however, a great difference in the climate of places situated on the Riviera. At some places, as at Albenga and Nice, ravines opening up to the higher mountains afford a passage to chilling gusts of wind. Other situations, like Mentone, are completely sheltered. There is a difference of vegetation corresponding to this difference of climate.

The people of the Riviera are the least beautiful of its objects: still they are a stout, active, and hardy race, generally well clothed and fed; and the road always exhibits much animation.

Villafranca, built in the 13th century by Charles II. of Anjou, King of Sicily and Count of Provence, lies close to the sea-shore, at the bottom of a deep bay, under the safeguard of the fort of *Montalbano* before mentioned. The harbour is good and spacious, the port and dockyards are in good condition, particularly the latter. Though so close to Nice, the climate here is even milder. It is on the same level; and the difference must be occasioned by its aspect, and from being

surrounded by hills. Oranges, lemons, and olives abound, particularly the last. Accommodation for visitors may be found here, and it is a good residence for invalids requiring privacy and quiet.

In the rocks near Villafranca is found the shell-fish called the "dattero di mare," or sea-date, a name given to it either from its shape or its sweetness. It is the Mytilus lithophagus of Linnæus, which, piercing the calcareous stone in an early stage of its existence, enlarges in the burrow which it has made. The stone must therefore be broken to get at the shell; and the great labour employed in arriving at the fish enhances its price. It is considered a great delicacy, and is very dear: a dish sometimes costs 50 livres. The cliffs all along this part of the shore abound with picturesque grottos and caverns.

The beautiful *Peninsula di Sant' Ospizio* forms the E. side of the harbour of *Villafranca*. *Sant' Ospizio* was an anchorite, or rather a recluse in the strict sense of the term, having been immured in the tower where he died. In this peninsula, anciently called *Frassinato*, the Saracens or Moors of Spain formed, A.D. 906, a military settlement, and they lingered in the country till nearly the close of the same century, when they were finally expelled (973) by William Count of Provence.

Esa, very boldly situated upon a rock, stands a little off the high road. It was built as a city of refuge from the corsairs. The Italian local antiquaries, the most industrious of the Oldbuck family, are at issue as to the etymology of this name; some say *Isis*, some from *Æsus*, the Celtic Jupiter.

The *Colonna del Rè*, close upon Turbìa, points out the road leading to the sanctuary of the *Madonna del Laghetto*, situated in a most romantic valley, and well worthy of a visit, from the beauty of its sequestered scenery. In 1721 the Marseillais presented a chalice to the shrine, as a votive offering after the cessation of the pestilence; and it is even yet visited by the Provençal peasantry, who, during the feast, which lasts three days, are permitted as pilgrims to enter the Sardinian territories without passports, the police regulations being suspended in honour of the sanctuary. Near here are many remains of the *Aurelian way*. The traveller who takes an interest in geology, after passing the castle of Esa, and before arriving at Turbìa, should leave his carriage near the stone pillar to the rt. of the road, and descend a path towards the sea along the western side of the hill which terminates in Cape d'Aglie; he will find there the fossils of the greensand.

3 *Turbìa*. An extra horse all the year from Nice to Turbìa, but not from Turbìa to Nice.

A very remarkable mass of solid ruin, towering above the houses of the little village of *Turbìa*, will have attracted the notice of the traveller long before he has reached it. This ruin is the nucleus (for all the rest is destroyed) of the celebrated *Trophæa Augusti*, to commemorate his victories over the tribes of the Ligurian Alps. The inscription contained the names of these tribes, and has been preserved by Pliny. The fragment which remains, and which contains part of one word, and portions of the letters of the line above, can be exactly *fitted on* to Pliny's text. It stands, turned upside down, over a door. Numerous fragments scattered about, show that, in part at least, the building was covered by sculptures of trophies of arms: the statue of Augustus is supposed to have surmounted the structure. The church is built with stones taken from this monument: a portion of one of the trophies is fixed into the walls; and many fragments of columns and friezes, and other architectural ornaments, are incorporated in the other buildings, showing the ancient magnificence of the pile. In the middle ages it was converted into a fortress, and much dilapidated; but it was reduced to its present state of ruin by Vauban, who blew up the greater part of it, the French destroying what others had spared. In the Itinerary of Antoninus this rock of Turbìa is assigned as the boundary of Italy and Gaul; and

whether it be naturally so or not is a question which is still mooted by foreign geographers.

Shortly afterwards a dogana, upon which is painted in gay colours the *lozenge* shield of the Grimaldi family, surmounted by a crown, informs you that you have entered the territory of the *Prince of Monaco*, the smallest monarchy in the world. The history of this principality is very obscure. It seems, however, to have been one of the very few allodial domains which escaped the process of feudalisation; and, except by main force, the emperor had no authority over it. The sovereignty was acquired by Lucchino dei Grimaldi, 1344; but this was only a restitution, for the dominion belonged to the Grimaldi in the 10th century, and probably long before. The family became extinct in the male line in the person of Antonio Grimaldi, who died in 1631, and left one daughter, wife of the Count de Torigny, who assumed the name and arms of the Grimaldi, and from whom the present Prince of Monaco, Florestan, of the Matignon family, is descended. He lives the greater part of the year at Paris, and is under the protection of Sardinia, submitting to allow the king to station a garrison in his territory. The inhabitants, however, have a certain pride in their independence, and of the dignity of their pr nce (whom they generally suppose to be a descendant of Louis XIV.). The officers of the "*Sovrano*" do not give any extraordinary degree of trouble to those who traverse his little territory. His revenues are derived in part from a rent in kind; the remainder from what in Scotland is called *thirlage*, or the right of compelling all the inhabitants to grind their corn at his mill. About one-half of it is spent in the country, the remainder is remitted to Paris. The number of his subjects is about 6000.

By a decree of Charles Albert, 18th Sept. 1848, the principality of Monaco was declared to be united to the Sardinian monarchy, and garrisons placed Monaco and Mentone. Different projects have been since then drawn up for the government of this territory, for the approval of the Sardinian legislature; but none of them appear to have been acted upon, in consequence of the appeal made to the Powers who signed the treaty of Vienna in 1815, placing Monaco and Mentone under the protection of the King of Sardinia, and whose sovereignty the latter engaged by a separate convention in 1817 to maintain.

Within the principality are two towns and one village. *Monaco*, the ancient capital, stands out of the main road, close to the sea-shore, covering the table surface of the rock, commanded by higher hills, commemorated in the proverbial rhymes so honourable to the industry of the inhabitants.

> "Son Monaco sopra un scoglio,
> Non semino e non raccoglio,
> E pur mangiar voglio."

The city is of very remote antiquity, its foundation having been attributed to the Greeks, who at an early period, quite ascending into their heroic age, were well acquainted with Liguria, where many of their traditions were localised. There are frequent allusions to it in the classics. One quotation from Lucan may be selected from the rest, on account of its accurate description of the situation of the "Arx Monœci:"—

> "Quaque sub Herculeo sacratus nomine portus
> Urget rupe cava pelagus: non Corus in illum
> Jus habet aut Zephyrus: solus sua littora turbat
> Circius, et tutta prohibet statione Monœci."

> "Where winding rocks the peaceful flood receive,
> Nor Corus there, nor Zephyrus resort,
> Nor roll loud surges in the sacred port:
> Circius' loud blast alone is heard to roar,
> And vex the safety of Monœcus' shore."

Monaco was fortified at the expense of Louis XIV. The view, as you look right down upon the town within its walls, the towers above, and its little quiet port in the centre of such a wide expanse of sea and mountain shore, is peculiar and beautiful. The palace of the prince is in the great Piazza, and

contains some fine apartments; one is rich in painting, gilding, and all the attributes of sovereignty. Guard-room, antechamber, and throne-room are there; but all in sad abandonment and decay.

Until recently the *Scoglio* was insurmountable by carriages, but it can now be ascended without difficulty. The view from the terrace of Monaco, over the Mediterranean, is exceedingly beautiful. The surface is occasionally enlivened by the sporting of the dolphins which abound here.

Pass *Roccabruna*, curiously situated upon a rock of *breccia*. It is said that the whole has sunk down several hundreds of feet, without damaging or even disturbing the castle and edifices composing the village. All this part of the road is most romantic. It sometimes runs along the summit of a ridge, whence the clouds are seen hanging in the clear air below. Wherever there is any shelter, the soil is carefully tilled. Every inch where a spade can be handled is cultivated by means of terraces, and with most varied crops. The rifts abound with trees, though the sides are so steep that they can rarely stand upright. You then descend through a noble wood of ancient olives, and a long avenue of rhododendrons, oleanders, and plane-trees, till you reach

2 *Mentone* (*Inn:* Hôtel de Turin, kept by Velliano; good, comfortable, with moderate charges; beautifully situated). The Sardinian government charges 2 posts from Turbia to Mentone; the Prince of Monaco 3 posts from Mentone to Turbia, and his postmaster requires payment beforehand. There are constant disputes between him and travellers going in the direction of Nice, from this charge not being in accordance with the printed bolletone. An extra horse is taken all the year from Mentone to Turbia, but not *vice versâ*. Practically, the capital of the principality, and which, if the prince did reside here, would be what in German is called the "Residenz;" bearing—*si parva licet componere magnis*—the same relation to Monaco, the ancient capital, which Petersburg does to Moscow. It contains 4000 Inhab.

French is generally spoken by all, the result of their former connection with France. Amongst themselves they use a very corrupt Genoese dialect. On a hill above, its sides feathered with grey olives, are the picturesque ruins of an old castle, of which a portion was not long since blown down by a storm of wind. The female peasants in this part of the country wear a straw hat pointed at the top like the roof of a barleymow. About half a mile from Mentone you re-enter the Sardinian territory. At Port St. Louis, which crosses a fine gorge immediately after passing the custom-house, turn down to the shore, and continue till you have the view beneath the bridge. You must return the same way in order to regain the road. This expedition occupies about 20 minutes. Monaco and Mentone are said to enjoy a milder climate than Nice.

On ascending the next hill, and looking back to Mentone, the view is beautiful.

1½ *Ventimiglia* (*Inn:* Croce di Malta; a tolerable Italian locanda, but make your bargain beforehand). An extra horse from Mentone to Ventimiglia, and *vice versâ*, is taken from November to April. The ancient "Albium Intermelium," a very ancient city, and the capital of the Intimelian Ligurian tribes. In the middle ages it repeatedly changed masters, being much contested by and amongst the Genoese, the dukes of Savoy, and the counts of Provence. Just before the French invasion it was the frontier town between the Sardinian States and Genoa. It is now an episcopal see, and, if its pretensions be correct, of apostolical foundation, St. Barnabas having, according to ecclesiastical tradition, been its first bishop. The *Duomo*, or cathedral, has been much modernised: some of the ancient portions are in a very rude and singular Gothic, peculiar to the Riviera, and as yet neglected by architectural antiquaries. Roman inscriptions are inserted in this and other buildings of the city. The road through

the town is very rough, narrow, and steep, until you come to the long wooden bridge over the Roja, which runs below the town on the eastern side.

Ventimiglia has been made very strong towards the sea.

The *Monte Appio* is one of the buttresses of the Maritime Alps, or perhaps of the Apennines, for it is difficult to say where one chain begins and the other ends. Upon this mountain stands a castle, consisting of two stone towers, supposed to be Roman, with other fortifications, probably of Genoese origin. At a short distance from the main road is the ancient castle of *Dolce Acqua*, a fine feudal relic by the side of the river *Nervia*. The site is exceedingly beautiful.

Bordighiera. The Jesu Maria, the best inn, is detestable. A small ancient castello, finely situated under olive-clad mountains. The road from Ventimiglia, through Bordighiera and San' Remo, runs mostly low (at least comparatively so), and sometimes quite near the sea-shore. Here the palm-trees become more and more numerous, giving an oriental aspect to the scenery. Many of these are swathed round, in order to improve the growth of the branches used in processions, which gives them a very singular appearance. Near here is *Perinaldo* (l.), just seen on the height, the birthplace of the celebrated astronomer Gian' Domenico Cassini, the father and grandfather of Jacques Cassini and of Cassini de Thury, who worthily followed his example. It was also the birthplace of Monaldi, the nephew of Cassini, scarcely less eminent as an astronomer than his uncle. Bordighiera, with the adjoining rural communes of Campo Rosso, Valle Crosa, San' Biagio, Soldano, Vallebuona, and Sasso, constituted a republic independent of Genoa, though under its supremacy.

Above Bordighiera is the *Castello of Seborca*, situated upon the Montenegro, which is said to have sent forth flames within time of historical memory. In this neighbourhood are many mineral and thermal springs.

2¾ *San' Remo.* Between Ventimiglia and San' Remo an extra horse both ways all the year. (*Inn*, La Palma; not over clean, nor particularly comfortable in other respects.) A large and flourishing place, containing upwards of 11,000 Inhab. It is a prefecture and *capoluogo* of a province. San' Remo is close upon the sea-shore, beautifully situated upon a bright sandy bay, and rising thence up a lofty hill. Terraces and orange groves are seen intermixed with handsome churches and white houses, in gay and picturesque confusion; but the interior is remarkably gloomy, and, in the upper town, offers a singular example of the municipal arrangements of the middle ages. With the exception of the Strada Maestra, San' Remo may be described as a succession of caverns and defiles. Ranges of very lofty stone houses, built upon arches, cross and intersect other ranges of arches, and wind up the side of the Apennine hill. These streets are crossed transversely by arches, like bridges, extending from wall to wall. The whole ancient borgo is thus connected, as it were, into one hive; and, with a very slight degree of trouble, you might walk and clamber through it from end to end, without setting foot upon the ground. Such a mode of construction, when the inhabitants were determined upon defence, must have rendered it almost impregnable. The principal church is very ancient, and the portals are in the singular Gothic which has been noticed as belonging to the Riviera; the inside has been modernised. The other churches and convents, of which there are many, are also very rich; and, without having any objects remarkable as works of art, they should be visited by the traveller, as exhibiting a style of which he will not find the like elsewhere. San' Remo is the culminating point of the tropical vegetation of the Riviera: it is in the vicinity of San' Remo that the palms grow in the greatest luxuriance, the dates approaching nearest to maturity. The city contains many beautiful gardens, generally upon terraces. These are often planted

with palms, and the long waving branches, intermixed with the buildings, have a peculiarly beautiful effect. The jessamine, the orange-flower, and, in short, whatever can give sweetness, has here a peculiar fragrance. With such odoriferous groves are the hills covered, and watered by frequent and rushing streams. There is no part of the Riviera to which the description given of it by Ariosto can better apply. It is in his account of the voyage from Marseilles of the traitor Gan di Maganza.—*Giunta all' Orlando Furioso*, canto 1, st. 71.

"Poiche licenza dal Rè tolto avea,
Uscì del porto, e dei sicuri stagni.
Restare addietro, anzi fuggir parea,
Il lito, ed occultar tutti i vivagni.
Indi l' Alpe a sinistra apparea lunge,
Ch' Italia in van da' Barbari disgiunge.

72.

"Indi i monti Ligustici, e Riviera,
Che con aranci, e sempre verdi mirti,
Quando avendo perpetua primavera,
Sparge per l' aria i bene olenti spirti.

73.

. . . . .

"Dove un miglio discosto da l' arena
D' antiche palme era una selva amena:

74.

"Che per mezzo da un' acqua era partita
Di chiaro fiumicel, fresco e giocondo,
Che l' una e l' altra proda avea fiorita,
Dei più soavi odor che siano al mondo,
Era di là dal bosco una salita,
D' un picciol monticel quasi rotondo,
Sì facile a montar, che prima il piede
D' aver salito, che salir si vede."

From San' Remo a pleasant excursion may be made to the *Madonna della Guardia*, upon the Capo Verde, to the south of San' Remo. The high road continues through Arna to

Riva di Taggia, where the church is most gay on the outside with painting: the figure of St. Maurice, the patron of Savoy, is very prominent.

2 *San' Stefano.*

Arengaria.

San' Lorenzo. The wine of this neighbourhood is much praised, as being nearly equal to Cyprus; but it is said that it is principally grown for the use of the proprietors, and that little of it is brought into the trade.

The coast here is thickly studded with those picturesque towers which have been before noticed in the general description of the Riviera. They were, however, inadequate to prevent the descent made by the famous or infamous *Occhiali*, a Calabrese renegade, who, sailing from Algiers in 1566, landed at Riva di Taggia, which he plundered, and thence extended his ravages as far as Monaco. The rocks which border this portion of the road are singularly varied in their aspect and colour, huge strata of slate sloping into the road, intermixed with beds of marble.

The road passes through the steep streets of

Porto Maurizio (*Inn:* Hôtel du Commerce, tolerable and moderate), standing on a hill projecting into the sea, and, although not one of the most curious, yet, in its general outward aspect, one of the most characteristic towns of the Riviera. In the centre is a lofty church, painted with the brightest colours, palazzi, terraces, vines, all like a fancy composition: the noble mountains form the background. In the neighbourhood, to the E., out of the main road, are several spots not without interest.

Carinagna. In the sacristy of the church are several pictures, brought (as it is said) from a cottage which the inhabitants were compelled to abandon on account of the invasions of the ants! One of the pictures is by an early German master.

Multedo, standing upon a stream which at one time divided an *enclavure* belonging to Sardinia from the dominions of Genoa.

Montenegro, very beautifully situated upon a rising ground. The church, built in 1450, is a specimen of transition Gothic. Olives abound all around. Within sight of Porto Maurizio is

2½ *Oneglia.* (*Inn:* Hôtel de Turin; clean and comfortable, outside the town on the E. side.) Oneglia is a good halting-place for the night; it is about 14 hours from Genoa, and as many from Nice. The town was bombarded and burnt by the French under Admiral Truguet, 1792; a-

churches and convents, in picturesque ruins, still bear witness of the deed. It is the birthplace of Andrea Doria, the Genoese admiral, born 1468. Here, in the autumn, the fronts of the houses are often seen hung with the inflated pigs' skins in which the wine is kept. A fine suspension-bridge, with the piers which support the chains of polished white marble, has been thrown across the river at Oneglia, and forms a noble addition to the approach to that city. It is also a fine object in the view looking down the street from the Hôtel de Turin. A toll of 2½ francs is paid on crossing it. (For the roads from Oneglia to Turin see Rtes. 8 and 9.)

From Oneglia the road becomes very beautiful; far and near the landscape is dotted with bright towns and villages.

In one part you descend into the valley of Diano, celebrated for its growth both of olives and vines.

Diano Marino, as its name imports, upon the shore, and through which the road passes. *Diano Castello* is upon the hill.

Cervo.

Cross the *Andora*, a sluggish stream, which often swamps and floods the neighbouring valley. The country is unhealthy, and consequently not well peopled. About a mile onward is the haunted *Castle of Andora*, a ruin. Here, it is said, a papal nunzio was murdered; and the curse pronounced in consequence of this misdeed is the cause of the decay of the adjoining territory.

Beyond the mouth of the Andora the *Capo delle Mele* advances boldly into the sea. This cape divides the Riviera di Ponente into two nearly equal parts. The aspect of the coast changes. There is a perceptible difference in the quality of the crops, particularly of the olive, of which the oil is of an inferior quality.

From the *Capo delle Mele* to the *Capo della Croce* the coast forms a beautiful bay, on the shores of which are

Lingueglia and

3½ *Alassio.* (An extra horse from Oneglia to Alassio and *vice versâ* all the year. *Inns:* Hôtel de la belle Italie; Albergo Reale; Albergo della Posta.) Through both of these the road runs. Both are places of much activity and commercial enterprise. The inhabitants are excellent sailors. Alassio is said to derive its name from Alassia, a daughter of the Emperor Otho the Great, who is supposed to have fled to the forests in this part of the Riviera with her betrothed Aleramo, where they lived after the fashion of Lord Richard and Alice Brand.

Long before crossing the Arosia you come in sight of the island of *Gallinaria.* The name of this island is said by Varro and Columella to have arisen from its containing a particular species of the fowls now called domestic, or, according to another explanation mentioned by the former writer, from some fowls having been left here by some navigators, which so multiplied as to fill the island.

Enter the exceedingly beautiful valley of *Albenga*, splendid in its varied vegetation, and most richly cultivated. It is watered by the river *Centa*, one of the few streams of the Riviera which are perennial. This valley contains many pleasant villages. In one, *Lusignano*, Madame de Genlis lived some time, and she considered the valley as a perfect Arcadia. The vines are often allowed to hang in festoons from the trees, a practice which, whenever it prevails, improves the landscape at the expense of the liquor. The plough here used is of the most primitive construction. The share is a mere spear of iron, attached to a long crooked shaft, exactly such as is seen in the explanatory print of Greek agricultural instruments usually inserted in the old school editions of Hesiod's *Works and Days.* The female peasantry arrange their hair with much taste, usually adding small bunches of natural flowers.

Lusignano is near *San Fedele*, which possesses a ruined feudal castle. So

does *Villanuova*, situated at the confluence of the rivulets by which the Centa is formed.

After passing through a marshy plain, frequently overflowed by the Arsena, one of these rivulets, you reach

Garlanda. The church of this sequestered spot contains some good paintings. The martyrdom of St. Erasmus (*N. Poussin*) is a fine composition, though the subject is so horrible as to render it almost disgusting. The Virgin and Child, between St. Benedict and St. Maur (*Domenichino*), painted with great delicacy and sweetness. It was intended to remove this painting to Paris; but the inhabitants, by the same process which closes the eyelids of a *douanier*, rendered the *domenichino* invisible to the French commissioners. More recently, the curate, and what we should call the vestry, were in treaty to dispose of it for 20,000 francs, with which they intended to purchase an organ, and otherwise to embellish the church, but the "contadini" rose *en masse* and prevented the completion of the bargain. After this excursion out of the main road, we must revert to

1½ *Albenga* (*Inns:* Albergo della Posta; said to be improved lately. Albergo d'Italia; tolerable, but rather dirty), a city, the "capoluogo" of the province, and containing about 4000 Inhab. Both within and without, the aspect of this ancient metropolis of a republic, which was of sufficient importance to be courted as an ally by Carthage, is very striking. Three very lofty towers, besides many smaller structures of the same nature, frown over its narrow streets in all the sternness of the feudal ages. Of these, the loftiest is that called the *Torre del Marchese Malatesta*, in front of which, at the basement, are two fine statues of lions couchant. The second is the *Torre de' Guelfi.* The third is annexed to the Casa del Commune. These towers derive much of their effect from their bold machicolations and battlements, the peculiar features of Italian castellated architecture, and of which these are the first examples which the traveller will see on this road. They have the aspect of castles of romance; and here Madame de Genlis has localized her story of the Duchess of Cerifalco, immured nine long years in a dungeon by her barbarous husband.

The cathedral is an ancient Gothic building: over the doorways are some basso-rilievos in a singular style, exhibiting runic knots, and imagery not unlike what are found on the runic pillars of Penrith or Bewcastle. The interior is modernised. The baptistery is an octangular building, supported within by Corinthian pillars, and supposed, but probably erroneously, to have been a heathen temple. It contains early Christian mosaics. Many unquestionable Roman antiquities, however, have been discovered in and about Albenga; and the "*Ponte Lungo*," at the distance of about a quarter of a mile, is of Roman construction, at least in the piers. It was built by the Emperor Honorius. Albenga is one of the unhealthy spots of the Riviera. The frequent inundations of the Centa rendered the ground about it marshy; and the insalubrity was increased by the numerous flax-steeping grounds. "Hai faccia di Albenga," *You have an Albenga face*, is a proverbial expression, addressed to those who look out of sorts, or out of condition. This insalubrity has, however, recently been diminished by draining; and the steeping-grounds are now confined to the vicinity of the sea, and are at some distance from the town.

Albenga was occupied by the French in the year 1794, and it became the centre of the military operations of the invaders; and in 1796 Napoleon made it his head-quarters. During this period the adjoining country, which had become the seat of war, suffered greatly from the ravages of the contending armies, and also from epidemic diseases. In 1797 it formed a part of the Ligurian republic, an incorporation which terminated its political existence; for, although previous

subjected to the supremacy of Genoa, Albenga had continued to be governed by its own magistrates and laws. Three fairs are held here annually, on the 17th January, 3rd May, and 30th September: the last continues for several days.

About two miles E. of Albenga is the bed of the torrent Torsero; ascending which about a mile, a very good example is seen of the blue upper tertiary marl, which exists also N. of Onglia, on the Mondovi road.

The road now runs close upon the shore, passing near

Ceriale, a place abounding in pleasant gardens.

Borghetto di Santo Spirito, above which lies Toriano. The cave of Sta. Lucia in the adjoining hill is full of stalactites, and beautiful of its kind; one of its recesses is fitted up as a chapel and dedicated to the saint whose name the grotto bears.

Loano, a small city, a title claimed for it by the inhabitants. It was the principal fief of Luigi del Fiescho, so celebrated for his unfortunate conspiracy. Loano was the scene of the first victory of the French Republicans in Italy, on the 24th Nov. 1795, when Scherer and Massena defeated the Austrians with immense loss.

A new road has been made close to the sea, to avoid going over the mountains; a tunnel leads to Finale. There is a fine view of Genoa before reaching Finale. 2½ francs are paid at the barrier before entering on the new piece of road.

Pietra, a small town, the principal church of which contains some curious wood carvings. (*Inn:* H. d'Italie.)

Pass the Headland, or Cape of the Lame Goat, *Capo di Capra zoppa*. The road is carried up a causeway to the middle of the rock, through which a gallery is made, and from which there is a fine view of Finale. The rock here is constantly disintegrating and falling down upon the shore.

3 *Finale Marina*, on the sea-coast (to distinguish it from Finale Borgo, situated about 1 m. up the valley in the interior). (*Inn:* Hôtel de Londres, once a palazzo, with a fine staircase.) Perhaps so called from being below the end of one of the great abutments of the mountains over which the road until recently passed. Finale was the capital of a marquisate, which anciently belonged to the noble family of Caretto. In 1314 Giorgio di Caretto, then Marquis of Finale, took advantage of a disturbance which had arisen at Genoa, and occupied Albenga. The Doge, Boccanegra (see Genoa, San' Siro), sent such a force against him as compelled him to repair to Genoa in the guise of a suppliant. He was cast into a dungeon, where he was compelled to execute a treaty ceding Finale and all his possessions to the republic, and the door of the dungeon was then opened; but it was for the purpose of transferring him to a small wooden cage, where he was kept confined in great misery. Towards the end of the fifteenth centy. the town, passing to the kings of Spain, was strongly fortified by them. The ruins of the numerous forts which they built are still seen upon the adjoining heights: they were mostly dismantled by the Genoese when they acquired the marquisate, which, after a long series of contests, they effected by the expenditure, not of bullets, but of money, having purchased it, in 1713, from the Emperor Charles VI.; but the title of the Genoese was not considered as established until it was confirmed to them by Maria Theresa in 1748. Bernini was the architect of the principal church, a collegiate foundation, dedicated to St. John the Baptist. On the heights above is the *Castello Gavone*, a picturesque ruin. One of the towers is fronted with stone cut in facets, like Tantallon in Scotland.

Varigotta, a small village, with great capability for a port or haven. In the making of this part of the road much blasting was necessary; and you also pass through a fine gallery or tunnel in the living rock, from which, when the road emerges, a most lovely prospect opens.

Noli, anciently an episcopal city, and picturesque from its walls and towers. The castle, which commands the city, runs up the mountains. Noli, like Albenga, was a republic, and preserved its own government under the Genoese, until the ducal city and this small state were equally devoured by the Gallic invaders.

The rocks bordering the road are here lofty and beautiful: marble of many colours, black, red, yellow, and white, most beautifully variegated, often overhanging the path; the splendid aloes rising in the rifts, and flourishing in gigantic vigour. The prospects also are lovely: a view of Genoa is gained after you have passed the gallery of Noli, when you see the lofty light-house, the long line of the Mole, and the fortifications which crown the hills; objects which are more or less visible during the remainder of the road.

Spotorno, opposite to which is a small island bearing the name of Sola dei Bergeggi, now uninhabited, but upon which are the ruins of an abbey and a castle.

Pass *Bergeggi*. At the foot of the cliff is a stalactical cavern, praised by the Genoese in prose and verse; as by Biondi in his canzone addressed to the Marchesa Serra Durazzo:—

"Tutta la volta concava
Della grottesca reggia,
Scabra e inegual biancheggia
Di marmoreo lavor;

"E dell' asciutta pomice
Piover dai pori mille
Vedi filtrate stille
Di cristallino umor.

"Talor spuntando tremula
La colorita goccia,
Su la materna roccia
S' arresta ad impietrir;

"E quai maturi grappoli
Sospesi in alto e chini
Iconi alabastrini
Ti sembrano fiorir."

Pass *Vado*, anciently the seat of a bishop, now a very small village.

3½ *Savona*. (*Inn:* Grand Hôtel Royal: a new establishment, finely situated, clean and moderate, near the entrance to the harbour: baths on the premises: Hôtel de l'Univers.) An omnibus runs daily to Genoa, as well as a small steamer, which performs the voyage in about 3 hours. (For the roads from Savona to Turin, see Rtes. 10 and 11.)—A flourishing city, being considered as the third in importance on the Riviera, Genoa being the first, and Nice the second. The town exhibits much appearance of comfort and activity. Large quantities of pottery are made here. It is of high antiquity; and here Mago, the Carthaginian, deposited his spoils after the capture of Genoa. The acropolis of the Ligurian city is thought to have been the intended site of the present fortress on the "rupe di San' Giorgio." Savona is close upon the sea; but its once ample port was spoiled by the Genoese in 1528. They blocked it up by sinking hulks filled with stones, and the deposit of sand and silt did the rest; and though it has been partly cleared and repaired, it cannot admit vessels of more than 200 tons.

The *Cathedral* was built in 1604, an older and more curious structure having been demolished to make way for the fortifications. This former cathedral had been enriched by the munificence of Pope Julius II. (Giulio della Rovere), who, born at Albissola hard by, was bishop of this see at the time of his promotion to the papal dignity. Some of the ornaments of the present cathedral are his gifts, having been saved from the demolished structure; as, for example, the fine wood-work of the choir. It contains some good paintings. A Virgin and Child, by *Lodovico Brea*; the Annunciation and Presentation, by *Albano*; the Scourging of our Lord, by *Cambiasi*; La Madonna della Colonna, by *Robertelli*. The last is a fresco, and so called because it was painted on a pillar in the ancient Duomo, from which it was ingeniously detached, and placed in its present situation. In the chapel of the Madonna is a large painting in seven compartments, the Virgin and several Saints in a richly-sculptured framework, representing the front of a church, and exhibiting the allusive arms

of the house of Rovere,—an oak-tree, surmounted with the cardinal's hat. It was the gift of Pope Julius; and as almost every picture in Italy has its story, it is said with respect to this one, that Julius, who, when Pope, threatened Michael Angelo with a halter, or something as bad, because he did not paint fast enough, employed seven painters upon this work, in order to get it done out of hand. The best compartment is the St. John by *Lodovico Brea.*' Near the cathedral stands a Sistine Chapel, founded by Sixtus IV. (1471-1484), also of the family of Rovere, and uncle of Pope Julius II., as a place of sepulture for his ancestors. His father was, however, but a poor fisherman, though, as it should seem, descended from a noble family.

Savona is celebrated as the birthplace of *Chiabrera*, one of the finest poets of the 17th century. He was highly successful as a lyric poet: "and though the Grecian robe is never cast away, he imitated Anacreon with as much skill as Pindar. 'His lighter odes,' says Crescimbeni, 'are most beautiful and elegant, full of grace, vivacity, spirit, and delicacy, adorned with pleasing inventions, and differing in nothing but language from those of Anacreon. His dithyrambics I hold incapable of being excelled; all the qualities required in such compositions being united with a certain nobleness of expression which elevates all it touches upon.'" (*Hallam's Hist. of Literature.*) Chiabrera also wrote much poetry of a devotional character; and over his tomb in the church of San' Giacomo (now despoiled of its paintings) he caused this impressive inscription to be engraved:—

"Amico, Io, vivendo, cercava conforto
Nel Monte Parnasso:
Tu, meglio consigliato, cercalo
Nel Calvario."

In the Dominican church is a painting of great value by *Albert Durer.* The Nativity, by *Antonio Semini.* Lanzi says of this picture that it is sufficient to see it to be convinced that Semini rivals not only Pietro Perugino, but Raphael himself. In the cloister of this church is another monument erected to the memory of Chiabrera; a bust, beneath which is an inscription written by Pope Urban XI., in very elegant Latinity. The villa in which Chiabrera lived near the church of *San' Giacomo*, his burial-place, and the rooms which he occupied, are left, not exactly in the same state, yet not much altered. The house in which he was born is in the town, with the significant motto which he chose, "*Nihil ex omni parte beatum.*"

One of the towers of the port is decorated by a colossal statue of the Virgin, beneath which, in very large characters, is engraved the following inscription, which may (after a sort) be read either in Latin or Italian.

"In mare irato, in subita procella,
Invoco te, nostra benigna stella."

This conceit has been attributed to Chiabrera; but there is not the slightest authority for supposing him to be its author, and it is part of a popular hymn sung by the sailors and fishermen on this coast.

The sanctuary of *Nostra Signora di Misericordia*, situated about five miles from Savona, is a very celebrated place of pilgrimage, and well worthy of a visit, though the road is only practicable for light carriages. It is embosomed in the mountains, and shrouded by their woody heights. The church is built over the spot where a miraculous appearance of the Madonna is said to have taken place so late as 1536; and, though of such recent origin, the devotion of the Riviera so increased its treasures, that they were thought only second to those of Loretto. The greater part of these disappeared under the French; but the sanctuary has been somewhat replenished, particularly by a crown of silver studded with gems, placed on the head of the image by Pope Pius VII. Marino and Chiabrera in poetry, and *Bernardo Castello* in painting, vied with each other in exercising their talents in honour of this saint. The church is filled with paintings by Castello, containing nearly the

whole life, legendary as well as scriptural, of the Virgin. They are much faded. Castello was the intimate friend of Tasso; and one of the most prized editions of the Gerusalemme is adorned with engravings, partly executed by Agostino Caracci from his designs. Castello obtained very great reputation amongst his contemporaries. Other objects in this church are a Presentation of the Virgin by *Domenichino;* and an alto-rilievo of St. Elizabeth and the Virgin by *Bernini.* This is rather a remarkable specimen, inasmuch as it has not the usual flutter and exaggeration of this artist. The valley of the sanctuary is properly called the Valley of San' Bernardo. In the small chapel of the village is a very curious and well-preserved painting of an early date (1345), containing fourteen figures upon a gold ground, not by Giotto, but in the best style of his school.

Gold is found in the sands of a rivulet or torrent nigh to this sanctuary.

From Savona to Genoa the road runs in many places more inland than previously, but often close upon the shore, in several parts tunnelled through the rock where the last abutments of the hills come down sheer into the sea, and in some parts it is supported by terraces. Along this part of the Riviera, in the neighbourhood of Genoa, may be seen villas and palazzi, sometimes high above the road, sometimes on its level, with their gardens gay with bowers, terraces, trellis walks, and the brightest profusion of trees, and shrubs, and flowers. These gardens are generally in the old-fashioned, regular style, and are generally entered by a lofty gate, once surmounted by the armorial bearings of the owner or founder. Almost all the buildings were originally painted on the outside, but these paintings are all more or less washed off, or faded, by exposure to the rain and sun. The traveller will have seen the first specimens at Nice of this mode of decoration, with regard to which let him consider the following remarks:—"This will perhaps strike you as mighty meretricious; but we must not try everything by the test of our own habits and opinions, since these, when they are right, are possibly only right with reference to our own peculiar situation.

"In our stern and melancholy climate this mode of gay decoration would be something like dancing over graves; but here, where sun, earth, sea, and sky make almost perpetual holiday, it seems to harmonise well with the general festivity of the elements. Here, also, in this broad glow of general light (for a great part of the year is unbroken by partial shades), tricks of this kind pass uncontradicted; because it is easy to charge what you want to put into shade with such a strength of dark colour as shall make good the illusion, in cases where you have to contend with light alone. But with us, the effect of an oblique sun and black clouds is such, that Nature may be said to give the lie to every similar attempt at imposture. Thus, for instance, I meditate the most simple one:—I want to place a statue against my house, and, fearing to break into the wall, I paint a niche behind it for the purpose of giving it the effect of imitation. What follows? There comes (a thing common with us) a day pregnant with strong contrast of light and shade; the whole flat surface of the wall perhaps remains in shadow, while a malicious thread of light falls full upon the niche, exhibiting all the falseness of its pretensions."—*Rose's Italy.*

Albizzola, in a pleasant valley. The town stretches along the shore. Here is the fine palazzo of the Rovere family, possibly not the building in which Pope Julius was born, though he was certainly a native of the town. In the principal church, the Madonna della Concordia, are some good paintings by *Fiasella,* called *Il Sarzana,* and *Ansaldo.*

Cella, seen from the high road. In the church of St. Michael is a fine picture of the Archangel by *Perino del Vaga,* painted by him in fulfilment of a vow made during a storm.

Voragine. Small vessels are buil here. It is the birthplace of Jaco

di Voragine, the author or compiler of the well-known *Golden Legend*, a collection of monkish legends of saints, miracles, and adventures of the devil, which was most popular in the 13th, 14th, and 15th centuries. It has the fame of being the chief book which transformed Loyola from a soldier to a religious enthusiast. In 1292 its author became Archbishop of Genoa, where he excelled in charity and benevolence, and was most useful in putting down the factions by which the city was disturbed. In the hills above Voragine is a very singular monastery, most appropriately called "Il Deserto." It was founded by a noble lady of the family of Balbo Pallavicino. According to fame, she was exceedingly beautiful, and she is said to be somewhat profanely represented in the character of the Madonna, though in the Genoese dress of the 16th cent., in an exquisite altar-piece by *Fiasella*.

Pass the lofty cape or headland of

Cogoletto. Before entering this town is the celebrated foundry of shot and shells, but principally the latter. The iron is brought from Elba. Cogoletto is by tradition the birth-place of Columbus; and if faith is to be given to inscriptions, you may see the house in which he was born. On the other hand, the house of his father Domenico can be proved by title-deeds to have been situated in the suburbs of Genoa, and he himself states that he was born in Genoa, an expression which, however, was quite compatible with his being born within the territory. The family can be traced in Savona, Oneglia, and all about the neighbourhood; and the fact of his being a Ligurian is unquestionable.

The mountain over which the road passes between Cogoletto and Arenzana offers the most picturesque and varied scenery, and the most luxurious richness of vegetation, fine woods of pinasters and evergreen oaks, with an undergrowth of myrtles and various kinds of the most beautiful heaths, astragals, and lilies rearing their tall stems and snow-white blossoms among the shrubs. The view on descending towards Arenzana is enchanting. On this mountain are situated a villa and extensive pleasure-grounds belonging to the Pallavicini family. They are only accessible by a written order from the owner. The mansion is not seen from the road.

3 *Arenzana*, a pleasant village.

Voltri, a flourishing town of 8000 Inhab., with churches richly adorned. A new bridge is now building here. Much paper is manufactured in this town and its neighbourhood. Anciently the Genoese supplied most parts of Europe with paper, and a considerable quantity is still exported to S. America. It is said to have the property of resisting the worm better than any other paper, a quality supposed to be derived from the sulphureous impregnation of the water with which it is made. This is particularly the case with the mills in the valley of the Leira, about three miles off. The paper made there used to be very much in request in Spain and Spanish America. At Leira are the sulphureous springs of the *Aqua Santa*, as it is called, which rush out very copiously near the chapel dedicated to the "*Madonna della Aqua Santa*," to whose intercession the healing powers of the waters have been ascribed. A bath-house has been recently erected here. The water is very clear at the source, the average heat is 18° Réaumur, and it is considered as very useful in cases of cutaneous diseases. The springs are much frequented by the Genoese. There is a villa of the Marchese Brignole at Voltri, in a lovely situation.

Ora, which almost joins to

Pegli, another town. The *villa Grimaldi* has a good Botanic Garden. The *villa Doria* is fine. It was built by Adamo Centurione, one of the richest merchants of Genoa in the times of Charles V. When the emperor was preparing for his expedition, his treasury borrowed 200,000 crowns from Centurione, who immediately paid over the amount in ready money, and then forthwith sent a receipt in full to Charles V., who cast it into the flames, determining not to be outdone in confidence and generosity. A story not

dissimilar in spirit is told of the Fuggers of Augsburgh. The *villa Lomellina* has a "Jardin Anglais."

The church of *Mont' Oliveto* is on a hill above. Here is a very remarkable picture by *Francesco Sacchi* of Pavia, with the date 1527. The subject is the Descent from the Cross, and it is in excellent preservation. The background, an extensive landscape, retreating in perspective, is painted with Flemish accuracy.

Sestri, a flourishing town of 6000 Inhab. In the principal church is the bark of St. Peter, by *Fiasella*. Near Sestri is a hill crowned by a chapel, to which is annexed a colossal statue of the Virgin. From this point, in every direction, the view is magnificent. The *Villa Spinola*, with its terraces and hanging gardens, is very striking.

Pass the monastery of *Sant' Andrea*, now the *Villa Vivaldi*. The church is preserved for divine service. Good wine is grown about *Conigliano*, also a flourishing town. Like many others on this coast it is composed of two; the longshore town, and the one more inland. Here are rather extensive manufactures of printed cottons. The *Serra Palace* has a fine elevation. A short distance before crossing the Polcevera is the church of Santa Maria Incorinata, which contains a Holy Family by Pierino del Vaga, of great sweetness, but in a bad condition. Below this church is an oratory attached to a convent richly covered with frescoes of merit; the ceiling by P. del Vaga, and the Last Judgment, fine.

Cross the river *Polcevera*, and enter into the valley of the same name. The bridge over the river was built at the expense of the Durazzo family. Here Masséna signed his capitulation to Lord Keith and the Austrians.

Pass the *Monte di San Quirico*, where was found the very remarkable brazen tablet, the earliest record of the history of Genoa. (See Palazzo dei Padri del Commune.)

San Pier d'Arena joins on to Genoa. In the principal church are some good paintings. The Flight into Egypt, by *Cambiaso;* the Virgin, by *Castello;* and some frescoes, by *Fiasella*. The *Palazzo Spinola* is an excellent specimen of an Italian villa. The great saloon on the first floor is painted in fresco by *Carlone*. The *Palazzo Imperiale* also contains frescoes. *Palazzo Saoli*, smaller, but an able specimen of architectural skill.

3 (But half a post extra is charged on leaving or entering Genoa) GENOA. Ital. Genova, and called "La Superba." *Inns:* Hôtel de l'Italie, a new hotel, formed out of the Grimaldi and Fieschi palaces, very highly spoken of, kept by Tea; it has been fitted up by its present proprietor in a way to insure every English and foreign comfort; table d'hôte, coffee and smoking rooms; the front windows command a splendid view over the harbour, the lighthouse, and the eastern part of the town. Hôtel Feder, formerly the Palace of the Admiralty, contains some fine rooms, is clean, and everything is good, with moderate charges; table d'hôte at 5, 3 fr. Croce di Malta, also very good, with table d'hôte at 4; this house once belonged to the Order whose name it bears, and forming part of it is a lofty tower, from which its inmates will be able to enjoy a very extensive panoramic view of Genoa, its harbour, lighthouse, &c. The proprietor, Mr. Loleo, keeps one of the principal shops of filligree-work, for which he received a medal at the great Exposition in his hotel. Grand Hôtel de la Ville, on the Port, kept by Schmitz, who is also a commission agent for the sale of Genoese jewellery and filigree-work; this hotel, having recently changed hands, is much improved and well spoken of. "We have not met with more civility, or found greater comfort, in any hotel on the Continent."—*I. J. H.* Albergo di Londra, Albergo de' Quattro Nazioni, good, and reasonable charges. Pensione Suizzera, said to be a fairly comfortable second-rate house.

The Italia, Feder, Croce di Ma ta, Quattro Nazioni, Londra, and Hôtel de la Ville, all look on the harbour, but the view of it from the lower floor is shut out by a wall with a terrace on the top, which has been recently con

structed along the quay to separate the port from the town.

Cafés.—La Concordia, in the Strada Nuova, and the Café Gran Cairo, are very good; an English newspaper is to be seen there.

Port regulations. Passports.—After 6 o'clock in the evening passengers by sea are not allowed to land, but must remain on board till the following morning. The examination at the custom-house is very uncertain, and sometimes very severe. The police *visa* must be obtained forthwith; and the *visa* of the British consul is necessary for all English persons leaving Genoa. The *visa* of the Tuscan consul is required for those who go to Tuscany.

Consuls.—Great Britain, T. Y. Brown, Esq. The British consular office is opposite the Theatre di Carlo Felice.

Steamers.—There is communication by steam-vessels between Genoa and Leghorn, Cività Vecchia, Naples, Messina, Palermo, Malta, and Marseilles. The days and hours of the departure of the steamers are announced by posting-bills, and must be learned from these or at their respective offices, as they are constantly changing. As it is, the voyager may generally reckon on the sailing of a steamer belonging to one or other of the several companies every two days, both for Leghorn and Marseilles.

Vetturini.—Plenty and good. They ply in the Piazza della Annunziata.

Diligences.—Malle-poste, or Servizio de' Reali Corrieri, daily to Turin. *Agent*, Giovanni Reta, Piazza Fontane Amorose. To Arquata and thence by rly. to Turin. Messagerie Sarde, dei fratelli Bonafous, Strada Novissima, No. 759. To Turin Tuesdays, Wednesdays, and Saturdays; another company runs Mondays, Wednesdays, and Fridays; on Saturdays the hour of starting is 7 P.M., on other days it is 5 P.M. To Milan there are two diligences daily: one in 18 hrs., the other in 22. There is also an excellent malle-poste from Genoa to Milan, quicker and more comfortable than the diligences, and only by 3 fr. more expensive. Regia Diligenza, for Savona and Finale, twice a day; Piazza della Annunziata, No. 916. Mallespostes to Florence daily in 38 hours. Steamers twice a week to Nice. The rlwy. from Genoa to Turin is only open from Arquata, at the N. side of the Bochetta pass, to which diligences run several times a day; by this means the journey to Turin is easily performed in one short day. The whole line will not be open before the end of next year, although it is expected to be traversable as far as from Genoa to Pontedecimo in all 1852. The great difficulty to be encountered is between the latter station and Arquata, where as many as nine tunnels will be necessary, especially that of the Giovi (Galeria dei Giovi), which pierces the central mass of the Apennines, and which will be nearly 3 miles in length.

Trains leave Arquata for Turin at 4 40, 5 45, and 11 40, A.M., and at 3 45 P.M. Carriages leave Genoa to join the two latter, by which the traveller can reach Turin at 3 20 and at 7 25 P.M., but the number of trains and hours will be found to vary according to the season of the year.

Post Office in the Piazza delle Fontane Amorose. Letters arrive daily, and are distributed after 9 o'clock A.M. The office closes for letters to Turin, Geneva, the N. of France, and England, Milan, Venice, and Germany, at 2 P.M.; for letters to the S. of France, Spain, Rome, Florence, and Naples, at 3½ P.M.

English Church.—A large room has been fitted up, where the service is regularly performed by the Rev. Mr. Strettle, of the Established Church.

Bankers.—Messrs. Gibbs are particularly civil and obliging to their English customers.

Physicians.—Dr. H. B. Bennett, Casino delle Peschiere, and Dr. Gilioli, an Edinburgh M.D., who practised some years in London—a very respectable man.

Maggi, in the Strada Carlo Felice, has a very good and very extensive collection of curiosities, antique articles, &c., but asks most unreasonable prices, which he has been known to abate 50 per cent.

The best shop for velvets is said to

be that of Righini, No. 279, Palazzo Franconi, in the Piazza Lucooli.

Sedan-chairs are common, though not so much as formerly, the new streets having rendered the town more easily traversed in carriages.

Genoa is now in a flourishing state, and not a cheap residence: this is especially the case with respect to house-rent within the city, which is exceedingly high: out of the walls it is cheap; but it is very difficult to hire lodgings, except by the year. Signor Noli, who lives near the post-office, is the best agent. Provisions are abundant. Beef is as good as in England; poultry is said to be better. Fish is good, but there is only a scanty supply; so that there is some shadow of truth in the first clause of the old vituperative Tuscan proverb, which says of Genoa,—*Mare senza pesce,—montagne senza alberi,—uomini senza fede,—e donne senza vergogna.* The climate is fine, but the winds in winter are so piercing, that great caution is needed for strangers.

Genoa is a Porto Franco, where goods may be warehoused and re-exported free of duty. It has a tribunal and chamber of commerce. It is the chief outlet for the Mediterranean of the manufactures of Switzerland, Lombardy, and Piedmont; and Lombardy receives most of the foreign articles imported through Genoa. The harbour, which is not of great extent, is deep, and protected by two moles.

The width of the opening between the heads of the moles is 519 yards. It is not an easy harbour to enter, and is exposed to the south-west wind (the Libeccio). The resident population of the town and suburbs, including the seamen, and excluding the garrison, amounts to about 144,000. Manufactures of silks, velvets, damasks, thrown silks, paper, soap, and the usual trades of a seaport town, employ many of the inhabitants.

The shops are good: the articles peculiar to Genoa, in addition to the gold and silver work, of which more hereafter, are the three-piled velvet, the artificial flowers, and the coral ornaments. The velvet is still an excellent article; and embroidery on cambric and muslin is carried to much perfection. Bedsteads of iron are well made, and, to the great comfort of the traveller, are coming very much into use. Generally speaking, furniture is well manufactured here, especially dressing-boxes, caskets, and similar small articles of fig-tree wood.

The Genoese are laborious, and, on the whole, a robust and well-looking people; but the Ligurian character, both physical and mental, is very peculiar; and they have yet a strong feeling of nationality. Their dialect is almost unintelligible to a stranger. One national peculiarity will, it is to be hoped, long remain unaltered—the exceedingly graceful costume of the women. Both the wearers and the dress have been well described by Romney. "The Genoese women," he says, in his Journal, "are, in general, elegant in their figure, have great ease in their action, and walk extremely well. They are of a good size, fair, but very pale, which is heightened by the dress they wear. It is a loose robe of calico or muslin, which goes over their heads like a veil, and over their shoulders and arms like a Capuchin. They let it fall over the forehead as low as the eyebrows, and twist it under the chin: they generally have one hand up almost to the chin, holding the veil with their fingers beautifully disposed amongst the folds, and the other across the breast. They are short-waisted, and have very long trains, which produce the most elegant flowing lines imaginable; so that, with the beautiful folds of the veil, or cloak, they are, when they move, the finest figures that can be conceived. When the veil is off, you see the most picturesque and elegant hair: it is braided at the back of the head, twisted round several times, beautifully varied, and pinned with a long silver pin."

To the beautiful road of the Riviera through which the traveller has passed, Genoa forms a very worthy termination. "I have now seen," says a most competent observer, "all the mo

beautiful cities of the South, and have no hesitation in ranking this after Naples and Constantinople. But the charm of the latter ceases on landing, whereas the interior of Genoa does not disappoint our expectations. The streets indeed are narrow; but, to say nothing of the obvious convenience of this in a hot climate, it does not of course produce the gloom which it does in our northern cities. *We* too naturally attach the idea of small mean houses to narrow streets, whereas these are lined with magnificent palaces. In this respect, as well as in the massive and florid character of these edifices, Genoa bears a considerable resemblance to La Valletta, in Malta; but in that island architecture has something of an oriental cast; here it has adopted a more festive character.

"But Genoa is most impressive in its general exterior, and is best seen from the sea. The figure which it forms approaches nearly to that of a crescent. It is backed, as I have before observed, by a mountain, which is fringed here and there with low oak woods and olives, and it looks down upon a beautiful bay.

"Imagine, then, to yourself a city, with something of a theatrical form, at the base of a mountain, the sloping sides of which are gay with suburban palaces, and gardens full of colonnades of trellis-work, covered with the red oleander, now in one blaze of bloom; add an atmosphere and a sun such as you see represented in the vivid paintings of the Venetian school; and you have Genoa such as I saw it in the month of August."—*Rose.*

The port, round which "Genova la Superba" extends, is terminated at either extremity by two piers, the *Molo Vecchio* and the *Molo Nuovo*. Near the land end of the western pier stands the Fanale, or lighthouse, built 1547; the tower rising to the height of more than 300 feet out of the rock. Several towers had previously stood here in succession. The last, called the *Briglia* or *Bridle*, was erected in 1507 by Louis XII., for the purpose of securing the authority which he had acquired. The lighthouse should be ascended for the view which it affords. The machinery of the lamp is excellent; it exhibits that kind of revolving light which is called a flashing light. Close to the foot of the lighthouse is the quarantine establishment. On the N. side of the harbour is the *Darsena* (docks and arsenal), which was first established in 1276; the expenses of beginning the works being furnished by the spoils made by Tomaso Spinola, in 1276. It now exhibits considerable activity. Here also is the *Bagne*, or prison for the convicts, who are still called galley-slaves, although galleys no longer exist. They are employed, in gangs, in the public works in different parts of the city, and are dressed in red clothes and caps. The caps of those who have committed murders have a mixture of black, while those whose caps have a mixture of yellow were thieves. It is the custom, if they behave well, to pardon them at the expiration of half their sentence; and hence it is commonly said that those who are sentenced for 100 years' service are in a worse situation than those sentenced for life; inasmuch as the latter may be pardoned at any time, and that hence the 100 years' sentence is passed upon the worst offenders. "Imprisonment for life has recently been substituted for capital punishments, which are now abolished; but an increase of crime is said to have been the result of the change."—*Ld. St.*

The small but respectable *Navy* of Sardinia is on the English model; and, after that of France, is superior in efficiency to the Navy of any other Power except France on the shores of the Mediterranean: boys of good families are much encouraged to enter the service.

The *Porto Franco*, which is on the E. side of the harbour, near the end of the Molo Vecchio, is a collection of bonded warehouses, surrounded by high walls, and forming a small town, and with only two gates, one towards the sea, the other towards the city: the most recent portions were built in 1642. It contains 355 warehouses, which are

filled with goods, and the rates are high. According to ancient regulations, entrance is forbidden (except by special permission) to the military, the priesthood, and womankind; all these being, as it should seem, equally liable to suspicion. The Porto Franco is under the management of the Chamber of Commerce. The Facchini, or porters employed in the Porto Franco, form a privileged corporation. There are two classes, the *Facchini di Confidenza*, who are employed in the interior of the warehouses, and the *Facchini di Caravana*, who carry out the goods. The latter are *Bergamaschi*, and the calling is hereditary in their families, and they have enjoyed an exclusive privilege since 1340. They are recruited, not from Bergamo itself, but from the towns of Piazza and Zogno in the Val Brembana, to the N. of Bergamo; and therefore the Facchini often send their ladies to be confined there, as folks do in England with respect to *fellowship counties*. They are governed by their consuls. Their number has been limited since 1832 to 200 by the government. They sell their privileges to their fellow-countrymen at high prices.

Close to the Porto Franco is the Dogana (custom-house), and from this to the Darsena, along the quay of the port, extends the new portico, under which are shops; above is a terrace on which is an agreeable walk affording a full view of the harbour.

The city has been repeatedly increased in size, and its walls as often enlarged. It is said that some traces of the Roman walls are discernible. In 1155 the Genoese raised another circuit, for the purpose of resisting the impending attacks of Frederick Barbarossa. Some of the gates are yet standing. Such is the *Porta Vacca*, or *Cowgate*, a fine and lofty Gothic arch, between two towers. Above are pendent the huge links of one of the fragments of the chain that closed the Porto Pisano, carried off by the Genoese as a trophy of the great naval victory which they gained over their commercial and political rivals.

Another circuit was begun in 1327. In this many of the previous suburbs were included. It is in the semi-modern style of fortification, but very strong. The ramparts afford very agreeable promenades, and are connected with a species of public garden, called the *Acqua Sola*. This affords a delightful walk. There is also a fine view from the battery; and very extensive alterations and improvements have recently been made in all these portions of the city.

The third circuit, at a considerable distance from the second, runs all round the hills which command the town: it was planned in 1627, but not really begun till 1630, and completed in 1633; it has since been greatly strengthened. These lines, which form a vast semicircle, are also supported by numerous detached forts, redoubts, and outworks, crowning hill after hill, and constituting the largest town fortification yet in Europe; seven miles in circumference. They will only be exceeded in extent by the fortifications of Paris. If Genoa should again sustain the calamity of a siege, it is upon this line that its defence must depend.

In the first instance, they were erected to protect the city against the present dynasty, when the Gallo-Sardinian army, under Carlo Emanuele Duke of Savoy, threatened the very existence of the Republic; and they were, in great measure, raised by voluntary contributions and voluntary labour. Upwards of 10,000 of the inhabitants worked upon them, without receiving either provisions or pay. All the citizens contributed individually, besides the donations made by the different trades, public bodies, and corporations. One Carmelite friar raised 100,000 lire by collections after his sermons. Within these walls Masséna sustained the famous siege of 1800. The city was invested by land by the Austrian troops; the British fleet, under Lord Keith, assisting them. Masséna at length starved out, and he evacuated the city on the 4th of June, 1800, after a blockade of 60 days, during which the garrison, and still

more the inhabitants, suffered the greatest misery from famine. Of the 7000 troops under Masséna, only 2000 were fit for service when they surrendered. This defence was the achievement which established his high military character; for, to have manned the vast circumference sufficiently, 20,000 men would have been required. The number of the inhabitants who died of the famine, or of disease produced by famine, exceeded 15,000. Towards the conclusion of the siege, the raging hunger of the inhabitants was, as it were, mocked by the dealers exposing for sale all their stock of confectionary and preserves, the only articles of food which remained unconsumed.

Genoa is, like Bath, very up and down. Many parts of the city are almost inaccessible to wheel-carriages; nor are the smaller *vicoli* peculiarly convenient for foot-passengers. Through these the trains of mules, with their bells and trappings, add to the busy throng. In the older parts of the town the houses have an appearance of antique solidity, whilst those in the more modern streets, the *Strada Nuova*, the *Strada Nuovissima*, the *Strada Balbi*, the *Strada Carlo Felice*, and the *Strada Carlo Alberto* (now in progress), are all distinguished for their magnitude; and the first, the *Strada Nuova*, for its unparalleled splendour.

"Genoa may justly be proud of her palaces: if you walk along the three continuous streets of Balbi, Nuovissima, and Nuova, looking into the courts and staircases on each hand as you proceed, you may indeed think yourself in a city of kings. The usual disposition exhibits a large hall supported partly on columns leading to a court surrounded by arcades, the arches of which likewise rest upon columns. Sometimes, on one side of the street, these courts are on a level with the external pavement; while on the other the rapid rise of the ground is compensated by a flight of marble steps. Beyond this court is the great staircase rising on each hand, and further still is frequently a small garden, shaded with oranges; so far the composition is admirable. It is invariably open to public view; and the long perspective of halls, courts, columns, arches, and flights of steps, produce a most magnificent effect; and this is still further enhanced when the splendour of the marble is contrasted with the dark shades of the orange-groves. But the chief merit of the buildings lies in these parts. There are internally fine apartments, but by no means of magnificence corresponding to that of the entrance. The other streets of Genoa are mostly narrow and dark: but even here some noble edifices are found."—*Woods.*

The *Strada Nuova* was built in 1552, on ground purchased by the republic, with the buildings upon it, then of disreputable character; this street contains six palaces on the N., and seven on the S. side.

Of these palaces, all except two are by Alessio.

Just at the entrance of the *Strada Nuova*, but in the *Strada Nuovissima*, is the *Palazzo Brignole* (one of three belonging to this family): the portal is supported by two gigantic Terms.

In the *Strada Nuova*, No. 53, the *Palazzo Brignole Sale*, or *Palazzo Rosso*, is considered by some as the most distinguished for its architecture. The cortile is fine: and from the marble-paved terrace into which its upper story opens there is a beautiful view of gardens and palaces. This palace contains the best private collection of pictures in Genoa. The principal are the following:—Great Hall. Several pictures by artists of local character and fame. The Rape of the Sabines, by *Valerio Castello*, a Genoese; four pictures by *Guido Bono*, of Savona, &c. In the room called "*La Primavera*" are some extremely fine portraits by *Vandyke*, especially those of the Marquess and Marchioness Brignole Sale, the Marquess on horseback; a noble picture. A portrait of a man holding a paper in his left hand, by *Paris Bordone*; that of an armed soldier by *Tintoretto*; the portraits of a father and

son (names unknown), by *Vandyke*, are as fine specimens of this master as can be seen in Flanders. Second room—called "*Lo State.*" A singular and most highly finished half-length of a man with a long beard, by *Luca d'Olanda;* painted on wood. A beautiful sketch of the Nativity, by *Paul Veronese;* our Lord going to Calvary, bearing his Cross, by *Lanfranco*, a small picture, very fine; a well-drawn and coloured half-length of St. Sebastian, by *Guido.* Third room—called "*L'Autonno.*" The Virgin enthroned, with the Infant in her arms, and Saints standing round, by *Guercino*, a specimen of his rich colouring; a fine *Andrea del Sarto*, the Virgin and Child, with St. John and St. Elizabeth, like one by the same artist in the Marquess of Westminster's gallery; a young man in a furred garment, by *Titian;* a father and son, half-lengths, by *Bassano;* and a sketch of St. Mark (also a half-length), by *Guido.* Fourth room—called "*L'Inverno.*" Judith giving the head of Holofernes to a slave, by *Paul Veronese;* "She has just taken it off, and the bleeding neck is towards the spectator, a disgusting object; the picture is finely done, and of good tone."—*T. P.* The Pharisees questioning our Lord on the Tribute Money, by *Vandyke*, very fine, especially the heads of the two Jews; a beautifully coloured Flight into Egypt, with attendant Angels, by *Carlo Maratti;* a beautiful specimen of *Piola*, a Genoese, a Holy Family with St. John offering a Butterfly to the Infant Jesus; another Holy Family, attributed to Raffaelle; a portrait of a man in a black dress, by *Rubens.* The Fifth Saloon is merely a room of communication, with architectural subjects, the figures by *Piola*, father and son, Genoese artists. Sixth Saloon. A beautiful portrait of the Marchioness Geromina Brignole, with her daughter, standing, by *Vandyke:* by the same hand is the picture of a man in a Spanish costume: "both are freely and full painted, but too black."—*T. P.* The portrait of a woman holding a fan, by *Paul Veronese*, is more singular than beautiful. Two *Albanos*, our Lord appearing to Mary Magdalene, and the Car of Love, are fine small pictures. Seventh Saloon, entirely hung, as well as painted in fresco, by *Deferrari*, a Genoese, with pictures representing subjects of Roman heroism. The other rooms may be passed without much remark: there are several pictures interesting as specimens of the Genoese school. In the Eleventh Saloon are portraits of the three Doges of this noble family; and in the Twelfth are portraits of two more of the family, by *Rigaud.*

Palazzo Doria Tursi, in the Strada Nuova, late the residence of the Queen Dowager, and afterwards the Jesuits' College. The façade is grand, and is flanked by terraced gardens. The architect was Rocca Lurago, of Como. Since the expulsion of the Jesuits it has been given to the city for public purposes; it is now occupied by the National Guard. In one of its upper rooms are a few good Dutch pictures of great merit; one by *Albert Durer*, another by *Mabuse*, &c., but difficult to be got at.

Palazzo Serra, Strada Nuova, No. 49, by Alessio. The entrance, which is modernised, is richly decorated; and *Semino* and *Galeotti*, Genoese artists, have painted the ceilings, &c., of the principal rooms. The saloon is particularly rich: the gilding, said to have cost a million of francs, the white marble bas-reliefs, the caryatides, the mirrors, the mosaic pavement, procured for this palace its name of the Palazzo del Sole.

Palazzo Adorno contains some good frescoes by *Taveroni*, from subjects of Genoese history.

Palazzo Spinola (Ferdinando), formerly Palazzo Grimaldi, Strada Nuova, No. 44, opposite the last, a large and fine building, with good pictures. The Hall.—Frescoes by *Semino;* a man on horseback by *Vandyke.* First Saloon.—Two fine portraits by *Andrea del Sarto;* a remarkable portrait of a Philosopher in a black dress, by *Sebastiano del Piombo;* a finely preserved and beautifully painted circular picture of the Virgin and Child, by *Mecherino di*

Sienna, more commonly known by the name of *Beccafumi*, an imitator of Raphael; a Venus, by *Titian;* and a fine head, by *Vandyke.*

Third Saloon.—A Crucifixion by *Vandyke;* a Holy Family, *Gian. Bellino;* and the same subject, with two Saints, by *Luini.*

Palazzo Lercaro Imperiale. A striking façade, opening into a cortile of equal excellence. Here are some fine frescoes and several good pictures.

Third Saloon.—A fine picture, with figures of the size of life, of our Lord appearing to Mary Magdalene, by *Carlo Maratti;* a good portrait of Calvin, by *Holbein;* and that of a Philosopher, by *Luca d' Olanda.* In the Fifth Saloon is a beautifully finished picture, with small figures, also by *Luca d' Olanda;* a Magdalene by *Guido;* and a St. John the Baptist in the Desert, by *Elisabetta Sirani.*

Palazzo Cataneo. In the Hall, besides a fine portrait of a Lady, half-length, by *Rubens*, is a Narcissus at the Fountain, by *Parodi;* a good specimen of this artist. Two landscapes with small figures, by *Tempesta;* and two others, one a Moonlight, by *Tavella*, an oval; the Virgin and Child, by *Velasquez.*

In the Cabinet are some choice small pictures: a highly finished Virgin with the Infant sleeping, an oval, by *Franceschini;* a Flight into Egypt, with the landscape and accessories beautifully painted, by *Greghetto;* a Virgin and Child, by *Garofalo;* the Entrance of the Animals into the Ark, by *Tempesta;* an elegant half-length female, with the motto, "*Riguarda il tuo fine,*" by an artist of the Florentine school; and a beautiful view of a City and Port by *Brandt.*

In the Saloon are several pictures worthy of attention: a Virgin and St. Elizabeth, small but beautiful figures, by *Layne;* a fine and large picture of our Lord driving the Buyers from the Temple, by *Salvator Rosa;* a beautiful half-length of St. Agnes with the Lamb, by *And. del Sarto;* our Lord praying in the Garden of Olives, full of force and expression, and a head of our Lord crowned with Thorns, the artists unknown; a fine portrait of a Philosopher in his Study, by *Domenichino;* a beautiful *Ludovico Caracci*, of the Stoning of St. Stephen; a graceful Virgin and Child, by *Francesco da Imola;* two fine views of Rome, the Coliseum and the Ponte Rotto, by *Vanlindt;* and a *Raphael* (?), St. Joseph and St. John adoring our Lord.

The *Palazzo Spinola* (*Giov. Batt.*); containing the following pictures:—Æneas and the Cumæan Sibyl, *Carlone;* Madonna and Child, *Vandyke;* Joseph before Pharaoh, *Le Sueur;* St. Sebastian, *Guido;* Madonna and Child sleeping, *Guercino;* the Family of Tobias, *Domenichino;* Holy Family, and Abraham's Sacrifice, *Borgognone;* Marriage at Cana, *Bassano;* the Adoration of the Kings, *Parmeggiano;* the Flight into Egypt, *Guido;* a Woman and Child, and a Woman with two Men, *Ann. Caracci;* the Woman of Samaria, *Luco Giordano.*

Palazzo Pasqua (now *Pallavicini*), No. 26 in the same Piazza: it contained some good pictures, which have been all removed.

The *Strada Nuova* opens into an irregular Place, called the *Piazza delle Fontane Amorose*, irregular in shape, but containing some fine buildings, of which the principal are the

Palazzo Negroni, No. 24, a wide-spreading and noble front, where are some good pictures — Tarquin and Lucretia, by *Guercino;* and some interesting frescoes, relating to the great deeds of the Negroni family, by *Parodi.*

In the Salita Santa Caterina, which enters the Piazza delle Fontane Amorose at its S. E. angle, stands the *Palazzo Spinola* (*Massimiliano*), a fine building.

The arms of Spinola, which crowned the marble doorway, have been removed. This palace contains some of the earliest frescoes of *Cambiaso*, in particular the Combat of the Titans, which he executed at eighteen years of age. A portion of the palace is still occupied by one of the Spinola family, who has a fine collection of insects of the country, and several good pictures,

especially a collection of miniatures by *Castello*.

The *Strada Carlo Felice* has less architectural splendour than the Strada Nuova, but it is broad and regular.

Palazzo Pallavacino, Strada Carlo Felice, No. 327. The name of this family is said to have been *Pelavicino*, or *Strip my Neighbour*. A member of this family acted in England in conformity to the supposed signification of his patronyme. This was

> ——"Sir Horatio Palvasene,
> Who robb'd the Pope and pillaged the Queen."

He was receiver and banker of the court of Rome during the reign of Mary; and having a good balance in his hands at the accession of Elizabeth, could not then reconcile himself to the iniquity of letting so much money go out of the country to be employed against his new sovereign. A very rich branch of this noble family has been long settled in Hungary, and is well known in the best circles at Vienna. This palace contains an ample collection of pictures, amongst which are many of great merit.

Salone della Camina.—A finely coloured Magdalene, painted on copper, by *Annibal Caracci*, and an unfinished picture, on copper also, by *Lud. Caracci*, are beautiful. The Sacrifice of Abraham; Hagar and Ishmael; and Bathsheba bathing, are good specimens of *Franceschini*. A Descent from the Cross, painted on wood, divided into three compartments, by *Luca d' Olanda*, is a fine specimen of an early and peculiar style. A Drunken Silenus, with other figures, by *Rubens*, and the Woman taken in Adultery, by *D. Crespi*. Mutius Scævola before Porsenna, by *Guercino*.

Salone della Conversazione.—Cleopatra, by *Semino*, considered the chef-d'œuvre of this artist. Two large pictures of Shepherds sacrificing to Pan, and of Romulus exposed, are also excellent specimens of *Castiglione*. Coriolanus before Rome, his wife and children, is beautiful and large, *Vandyke*. A Venus and Cupid, by *Cambiaso*, and Music, by *Guercino* (above the door), are pleasing pictures.

Salone.—Mary Magdalene carried to Heaven by Angels, by *Franceschini*. The celebrated Madonna della Colonna, by *Raphael*, beautiful as it is in design, disappoints the expectations raised by the engravings, being dull in colour (perhaps injured). The Journeying of Jacob and his Family, by *Bassano;* a half-length of St. John the Baptist, by *Ant. Caracci;* and here are two good specimens of *Strozzi*, especially that representing the Virgin in Prayer.

Salone d' Estate.—Diana and her Nymphs surprised by Actæon, a fine and perfect *Albano;* a highly finished and beautiful Virgin with the Infant sleeping, by *Franceschini;* two curious pictures of sacred subjects, by *Luca d' Olanda;* and a Repose in Egypt, a fine, though small, *Albert Durer*, not mentioned in the catalogue.

The *Strada Balbi* has some very fine buildings, as the

Palazzo Balbi, with a fine portico and pleasant garden. It is one of the finest palaces in Genoa, perhaps the finest after the Brignolo Rosso; the vaulted ceilings, cornices, &c., richly painted and decorated by Genoese artists, are very fine: it contains a good collection of pictures, amongst which the following are of great merit:—

In the *Great Hall*, a fine *Vandyke*, a portrait on dark horse; Joseph interpreting the Chief Butler's Dream, the chef-d'œuvre of *Bernadino Strozzi*, called "the Capucino," whose works are much prized in Genoa, of which he was a native: he was a Capuchin monk, and self-taught artist: his countenances are generally commonplace and unrefined.

First Sala has a deep cornice by a Genoese artist, *Dominico Fiasella*, detto Il Sozana: it represents the battles of the Nymphs, Tritons, and Bacchanals; a fine *Titian*, Madonna and St. Catherine; a Martyr, *Agos. Caracci;* St. Catherine, *Annibali Caracci;* Christ's Agony in the Garden, designed by *M. Angelo*, finished by *Sebastian del Piombo;* Madonna, by

Andrea Mantegna; Innocence, by *Rubens;* Cleopatra, Lucretia, by *Guido.*

Second Sala.—Three magnificent *Vandykes,* portraits; in one, the head is by *Velasquez:* it was a portrait of G. Paul Balbi, chief senator, who being banished from Genoa, it was feared the mob would destroy his picture; Velasquez was begged by the family to repaint the head, and he accordingly depicted that of Philip II. of Spain *over* the features of the disgraced Balbi.

Third Sala.—St. Jerome, in *Guido's* first manner, very forcible and vigorous; Conversion of St. Paul, by *M. A. di Carravaggio,* fine; A Holy Family, the Nativity, by *Luca d' Olanda;* St. Joseph, *the Capucino;* Magdalene, *Annibali Caracci.*

Library.—A Market, *Bassano;* Andromeda delivered by Perseus, *Guercino,* fine.

Gallery.—A number of small good pictures: Wise Men's Offering, *Procaccino;* Portrait, *Tintoretto;* ditto, *Rubens;* Holy Family, *Benedetto Veneziano;* ditto, *Vandyke;* Virgin and Child, *Procaccino.*

Palazzo Reale. Formerly belonging to the Durazzo family, and called Marcello Durazzo, but purchased by the late king, and completely fitted for a royal residence. The interior cannot be seen when the king is at Genoa. The front is nearly 300 feet in length; it was built from the designs of P. F. Cartone and T. A. Falcone. It contained* a fine collection of pictures, amongst which were, in the *Salone,* several portraits of the royal family of Spain, the Durazzo family, &c., interesting from their authenticity; and two large historical pictures, representing the reception of Durazzo, ambassador from Genoa, by the Sultan, one by *Piola,* the other by *Bertolotto.*

Salone di Giordano. A portrait by *Vandyke;* another by *Tintoretto;* and some other pictures worthy of observation are here, besides the two chief pictures in the room: one of Olindo and Sophronia, the other of the Transformation of Phineas by Perseus, by *Luca Giordano.*

Salone della Cappella. A Mussulman, by *Rembrandt:* our Lord in the Manger, by *Titian.*

Salone dell' Aurora. Portrait of the Emperor Joseph II.; two pictures of Saints, by *Cappuccino;* a sketch for the Martyrdom of St. Peter, by *Guido.*

Salone del Tempo. A female head, by *Titian;* a large Holy Family, with many figures, by the same artist; two heads, by *Tintoretto;* two battle-pieces, by *Borguignone;* several pictures, chiefly of animals, by *Greghetto.*

Salone di Susanna, so called from the principal picture in it, Susannah and the Elders, by *Rubens.*

Salone di Paolo, so called from the fine and large picture by *Paolo Veronese,* representing the feast given to our Lord in the house of the Pharisee, and the Magdalene at his feet; now removed to the Royal Gallery at Turin: an excellent copy or duplicate remains here. Some good antique statues are also in this hall, and four modern ones by *Filippo Parodi,* and some others. *Domenico Parodi* executed the elaborate paintings and gildings which decorate the ceiling and walls of this gallery. Beyond it are two fine rooms painted in fresco, in one of which is the bust of Vitellius, much admired.

This bust has been highly praised for powerfully expressing the character of the "beastly" Vitellius. It forms an interesting companion to the celebrated bust of Otho in the Uffizi at Florence. "Vitellius consumed in eating, at least, six millions of our money in about seven months. It is not easy to express his vices with dignity, or even decency. Tacitus fairly calls him a hog, but it is by substituting to a coarse word a very fine image. 'At Vitellius, umbraculis hortorum abditus, ut ignava animalia, quibus si cibum suggeras, jacent, torpentque, præterita, instantia, futura pari oblivione dimiserat. Atque illum nemore Aricino desidem et marcentem,' &c."—*Gibbon.*

There is in this palace a contrivance

* We have been informed that many of the pictures formerly in the Palazzo Reale have been removed to Turin.

of a small *boudoir*, which hoists up and down by tackle from the queen's apartment on the third floor, so as to save her Majesty the trouble of going up stairs.

Palazzo della Università, Strada Balbi. This building was erected at the expense of the Balbi family. The vestibule and the cortile are amongst the finest specimens of the kind. Two huge lions are placed at the top of the staircase, whose walls contain some curious inscriptions from destroyed churches. The halls are finely decorated with frescoes by Genoese painters and oil pictures. The Hall of Medicine contains some bronze statues by Giovanni di Bologna, and in the Great Hall are six of the Cardinal Virtues by the same sculptor, whilst in a third room above are a great number of his bas-reliefs in bronze. The museum of natural history is interesting, as containing a complete collection of the birds and fishes of this part of the world. The library, which is open to the public, contains about 45,000 books, principally theological, but does not contain any book rarities. The University consists of three faculties, Law, Medicine, and Humanities. In each faculty there is a senate composed of twelve doctors, by whom the degrees are granted. In the church belonging to the University is a bas-relief in bronze, and in the sacristy another—the Descent from the Cross, good, by *Giov. di Bologna*. Behind the University Palace is the Botanic Garden.

Palazzo Durazzo, Strada Balbi, No. 227, by *Alessio*, but altered within by Tagliafichi, has a good collection of pictures. Its spiral marble staircase is admired. In the first room is a *Pellegrini*, the subject from Shakspeare, a good specimen of this artist; a Flight into Egypt, by *Pesaro*, with a rich tone of colour; and Abraham with the Angels, by *Castelli*. The Magdalene, by *Titian*, claimed as an undoubted original, in spite of the similar picture in the Barbarigo palace at Venice; the Tribute Money, by *Guercino*, considered one of his most perfect and impressive works; the Woman taken in Adultery, by *Procaccini*, a beautifully expressive picture.

Second apartment on the E. The Flagellation of our Lord, by *Ludovico*, and a half-length of St. Peter, by *Annibal Caracci*, beautiful in expression and design. The Roman Daughter, by *Guido*, and St. Eustace, by the same, full of grace in design; the Marriage of St. Catherine, a good specimen of *Paolo Veronese;* a Sleeping Child, in an oval, by *Guido*, beautifully true to graceful nature.

The ceiling of this Gallery, representing Apollo and the Muses, by *Piola*, is thought one of his best works.

First apartment on the W. Our Lord appearing to the Virgin after the Resurrection, one of *Domenichino's* best works; Philip IV. of Spain, by *Rubens*, an admirable portrait; Three Philosophers, by *Spagnoletto*, good samples of this artist; Portrait of a Lady and two Children of the Durazzo family, by *Vandyke*, well grouped and highly finished.

Palazzo Imperiale, near the Piazza di Campestre. This palace is much decayed and neglected. The beautiful cortile is used as a remise. In the soffit are fine frescoes, with mythological subjects in the compartments.

To detail the palaces of Genoa would be impracticable in the present work, yet one more must be noticed, which, from its situation, is the most striking of them all: the *Palazzo Doria Panfili*, situated within the Porta della Lanterna, and without the Porta di San Tomaso, the gardens of which extend to the sea-shore. These gardens, as well as those of the palace in their centre, form a noble feature in the panorama of the port of Genoa.

This magnificent pile, originally the Palazzo Fregoso, was given to the great Andrea Doria, and improved, or rather rebuilt, and brought to its present form, by him. The stately feelings of this Doria, who is emphatically called "Il Principe" (for that title of dignity had been granted to him by Charles V.), are expressed in the inscription which is engraved on the exterior of the edifice: "Divino munere, Andreas D'Oria

Cevæ F. S. R. Ecclesiæ Caroli Imperatoris Catolici maximi et invictissimi Francisci primi Francorum Regis et Patriæ classis triremium IIII. præfectus ut maximo labore jam fesso corpore honesto otio quiesceret, ædes sibi et successoribus instauravit. M.D.XXVIII." The architect was Montorsoli, a Florentine: but many portions were designed by the celebrated Pierino del Vaga, who has here left some of the best productions of his pencil, but which are fast decaying, upon the walls; so rapidly, indeed, that in a few years, it is to be apprehended, they will have almost wholly disappeared. Pierino, poor, sorrowful, and needy, driven from Rome by the calamities which had befallen the Apostolic city when stormed by the Imperialists in 1527, was kindly received by Doria, who became his patron, giving him constant employment in this his palace. He worked there, not merely as a painter, but generally as a decorator; and it was Doria's express wish to reproduce here, as much as possible, the magnificence of Rome, especially in the buildings which Raphael had adorned.

The decorations introduced by Pierino in this palace were exceedingly admired; and he became, in fact, the founder of the peculiar style which prevails in the other ancient palaces by which Genoa has been so much adorned. In the gallery that leads to the terraced garden are the portraits of Andrea Doria and his family. The figures are in a semi-heroic costume; Andrea Doria is grey-headed, his sons are helmeted, and supporting themselves upon their shields. These interesting portraits have been much injured by the soldiery quartered here during the late revolution. Beyond this gallery you look upon the garden, where are walks of cypress and orange, fountains, statues, and vases. In the background are the sea, the moles, the lighthouse. The fountain in the centre represents Andrea in the character of Neptune. Over another fountain is a fanciful mermaid, the portrait of one which, according to popular belief, was caught at Genoa. Opposite to the palace, on the street front, is another garden belonging to it, bordered by a grapery. In this garden is the monument raised by Doria to "*Il gran' Roldano*," a great dog which had been given to Doria by Charles V. He is buried at the foot of a huge Jupiter, to whose care, according to the inscription, his ashes were intrusted. In this garden also is a grotto built by Alessio, which, in its time was much admired: it is now almost a ruin. The successive employments held by Doria enabled him to acquire great wealth. With these riches he was able to keep a fleet of 22 galleys; a force with which he turned the scale against the French, and accomplished the deliverance of Genoa, 11th Sept. 1528, from the heavy yoke which they imposed.

"Questo è quel Doria, che fa dai Pirati
Sicuro il vostro mar per tutti i lati.

Non fù Pompeio a par di costui degno,
Se ben vinse, e cacciò tutti i Corsari;
Però che quelli al più possente regno
Che fosse mai, non poteano esser pari;
Ma questo Doria sol col proprio ingegno
E proprie forze purgherà quei mari;
Sì che da Calpe al Nilo, ovunque s' oda
Il nome suo, tremar veggio ogni proda.

Questi, ed ognaltro che la patria tenta
Di libera far serva, si arrossisca;
Nè dove il nome d' Andrea Doria senta,
Di levar gli occhi in viso d' uomo ardisca.
Veggio Carlo, che 'l premio gli augmenta;
Ch' oltre quel che in commun vuol che fruisca,
Gli dà la ricca terra, ch' ai Normandi
Sarà principio a farli in Puglia grandi."

Orlando Furioso, cant. xv. 30-34.

It was under Doria's influence and counsel that the form of government was established in Genoa which lasted till the revolution. He was offered the ducal authority for life, and there is no doubt but that he might have acquired the absolute sovereignty. The Doria family is not extinct, but they live in Rome; and the palace is abandoned to ruin.

The *Duomo* or *Cathedral of St. Lorenzo* was built in the 11th century, consecrated in 1118, by the Pope Gelasius II., and restored about 1300. The front belongs to the latter date; the lower part is occupied by three

pointed arches, with the little columns and other appendages of Gothic architecture. There is one marigold window in the centre, and several smaller ones. The intention was, probably, to erect two towers, but of these only one has been executed, and that at a later period, and it does not preserve the character of the rest of the building. There is not the least trace in this edifice of the taste which prevailed at Pisa and Lucca. The columns of the portal were taken from Almeria, as part of the spoils won at the capture of that city, 1148: among the vestiges of an earlier period are the curious pilasters of the door on the N. side of the church, exhibiting monsters and runic knots, and the rude basso-rilievos encrusted on the principal front.

In the friezes are inscriptions, from which we ascertain that the N. side was completed in 1307, and the S. in 1312; furthermore it is therein related how the city was founded by Janus I. King of Italy, the grandson of Noah; and how Janus II. Prince of Troy took possession of the city founded by his namesake and ancestor. These inscriptions are engraved in capital letters exactly in the form employed in coeval manuscripts, and are fine specimens of lapidary calligraphy.

Internally, the first arch is Gothic, and corresponds in style with the front: in the remaining part, small pointed arches rest on single columns. "In the church of S. Lorenzo appears a strange mixture of styles: the nave is separated from the aisles by Corinthian columns, connected by pointed arches, and bearing an horizontal entablature, above which reigns an arcade, whose supports are alternately columns and piers. The internal appearance of the church is singular, from the courses of masonry being alternately of white and black marble."—*Gwilt.* The columns of the nave are of a hard breccia, and the lower part of the shafts of white marble upon black bases.

The choir and side chapels have been modernised, and covered with carving, paintings, and gilding. The architecture is by Alessio. The high altar is decorated with a fine statue in bronze of the Madonna and Child, by G. P. Bianchi, a work of the 17th centy.

The paintings are not of a first-rate quality; the principal are, St. Sebastian, in the chapel on the right at the end of the nave, *Barroccio;* another Virgin, *Ferrari;* the Ascension, *Piola;* and Saints adorning the Infant Saviour, *L. Cambiasi*, good. The stalls and partitions are beautifully inlaid in woods of various colours. The ancient manuscript choir-books are yet in use, and they are fine volumes of their kind. In the *Palavicini chapel* is a curious monument, a detached marble statue of a cardinal kneeling before the altar, a fine figure. An altar-piece by *Gatini*, of Genoa, has lately been put up in one of these chapels.

The richest portion of this church is the *Chapel of St. John the Baptist*, into which no female is permitted to enter except on one day of the year, an exclusion imposed by Pope Innocent VIII., as it is said, *in vendetta* of the daughter of Herodias. The screen which divides it from the church is of a rich Gothic, and was completed about 1496. The tribune, supported by four porphyry pillars, covering the sarcophagus in which the so-called relics of the Baptist are contained, was erected in 1532 at the expense of Filippo Doria. The eleven statues, and the bas-reliefs which adorn the external façade, are by *Guglielmo della Porta.* Eight niches in the interior of the chapel are also filled with statues, six of which are by *Matteo Civitale* (1435-1501), and two, the Madonna, and the Baptist, by *Sansovino.* The high altar is by *Giacomo* and *Guglielmo della Porta.* The relics of the saint are contained in an iron-bound chest, which is seen through the apertures of the marble. On the day of his nativity they are carried in procession, being placed in the *Cassone di San' Giovanni*, a shrine preserved in the treasury of the cathedral. It was made in 1437 by *Daniele di Terramo*, of silver gilt, a combination of Gothic panels, tracery, and finials of the most delicate workmanship. Th

sides are covered with imagery, the history of St. John; the figures being all but completely detached from the background.

In the treasury is preserved a more interesting relic, the *Sacro Catino*, long supposed to be composed of a single emerald. It was part of the spoils won at the taking of Cæsarea, 1101. The Crusaders and their allies divided the prey; and the Genoese, under the command of the celebrated Guglielmo Embriaco, selected this precious dish, or vessel, as their portion of the spoil. The traditionary worth of the material was infinitely enhanced by the fond traditions annexed to the vessel, whether as a gift from the Queen of Sheba to Solomon, or as the dish which held the Pascal Lamb at the Last Supper, or the Sang real, the vessel in which Joseph of Arimathea received the blood flowing from the side of the Redeemer, and in search of which the Knights of King Arthur made their quest. Three times each year was the *Catino* brought out of the sacristy, and exposed to the veneration of the faithful. A prelate of high rank exhibited it to the multitude; and around him were ranged the Clavigeri, to whose care the relic was committed.

The Clavigeri, as their name imports, were the keepers of the keys of the sacristy; and they were solemnly bound never to allow these keys to depart from their custody. No stranger was allowed to touch the *Catino* under heavy penalties; and if any one attempted to try the material by steel or diamond, gem or coral, or any real or supposed test of its genuineness or hardness, they were to be punished with heavy fines, imprisonment, or even death. Acute and somewhat sceptical travellers, as Keysler and the Abbé Barthélemy, in spite of these precautions, saw enough to lead them to suppose that the *Catino* was glass, a fact which is now fully confirmed. But the extraordinary perfection of the material, as well as of the workmanship, must always cause it to be considered as a very remarkable monument, and of remote antiquity. The dish is hexagonal, with some slight ornaments, which appear to have been finished with the tool, as in gem engraving. The colour is beautiful, the transparency perfect; but a few air-bubbles sufficiently disclose the substance of which it is made. The *Catino* was sent to Paris; and was reclaimed in 1815, with other objects of art. It was so carelessly packed that it broke by the way. The fragments have been united by a setting of gold filagree. The keys of the cabinet are kept by the municipal authorities, and a fee of about five francs is expected, at least from Englishmen, by the officer who opens the door.

Near the cathedral is the *Baptistery*, no longer used; and a great *cloister* in which are the residences of the canons, but it has nearly lost all vestiges of antiquity.

Many of the churches of Genoa were demolished by the French. Amongst the churches which remain, the most conspicuous in the general view of the city is *Santa Maria di Carignano*, finely situated on a hill, built from the ground about 1552, and endowed by the Sauli family. It is in the form of a Greek cross, with a lofty dome in the centre. "The arms are rather too long, and the entablature is poor and meagre. The vault is divided into 13 panels, which is too many; but the lines are well preserved, and, considered with respect to its interior, it will occupy a distinguished place among the most beautiful churches of modern times."—*Woods*. It was built by Alessio. Two colossal statues by *Puget*, and two by *David*, are placed beneath the great dome. They represent St. Sebastian, St. John, St. Bartholomew, and the blessed Alessandro Sauli.

Paintings.—St. Francis receiving the stigmata, *Guercino:* originally good, though now damaged. St. Francis is represented as very young. The Virgin and Saints, *Procaccino*. St. Peter and St. John healing the Palsy, *Piola*. Three subjects, of which the best is a Pietà, *Cambiaso*. The Martyrdom of

St. Blaise, *Carlo Maratti;* the saint good, the chief executioner badly foreshortened. St. Catherine receiving the Sacrament, *Vanni of Sienna;* the bishop administering, fine. Bishop Sauli going in Procession, *Fiasella;* much character in the groups.

A fine view of Genoa is obtained from the top of the cupola, which is ascended with tolerable ease. Opposite to the church is a noble bridge upon dry land, also built by the munificence of the Sauli, begun 1718, by an architect named Langlade. It joins two hills, crossing the street and houses below. Some of these houses are seven stories high (adding to the reminiscence which the bridge gives of Edinburgh); but the bridge rises far above them. It affords a cool and pleasant evening walk. An amusing instance of the fancies of Italian antiquaries is found in the Hebrew-Greek etymology which they give to Carignano, deriving the name from *Cherem-Jami*, the vineyard of Janus.

St. Stefano della Porta, in the Piazza S. Stefano, at the southern end of the Strada Giulia. The church is fine; but its great attraction is the painting of the Martyrdom of the titular Saint, the joint production of *Raphael* and *Giulio Romano:* that is to say, Raphael made the design for the whole, and finished the upper part, and Giulio Romano executed the remainder. In its present condition and position, which is wretched (being concealed by an unsightly tabernacle and candlesticks), the unbounded praise which continues to be lavished on this picture will to many persons appear extravagant. It was sent to Paris by Napoleon, and the head of the saint and other parts were there repainted by Girodet. This picture was a gift to the Genoese republic by Leo X. In 1814 a negotiation was opened for its purchase by an Englishman for 100,000 fr. The fee demanded for seeing it is 1 fr.

San' Siro. The most ancient Christian foundation in Genoa, and associated with important events in its history. It was originally the cathedral, under the title of the Basilica *dei Dodici Apostoli*, but San' Siro, or Cyrus, an ancient bishop, became its patron, and in 904 the episcopal throne was translated to St. Laurence. In this church the assemblies of the people were held. Here Guglielmo Boccanegra was proclaimed Capitano del Popolo in 1257. Hitherto the powers of government, and the profits and pleasures of government also, had been wholly enjoyed by the aristocracy. This revolution first broke down the barrier; and although the office of Capitano del Popolo did not continue permanent, it prepared the way for the great changes which the constitution afterwards sustained. Here, in 1339, Simone Boccanegra was created the first Doge of Genoa, amidst cries of "*Viva il popolo!*" marking the influence by which he had been raised. His election was, in fact, the crisis of another revolution: the government was completely transferred from the nobles to the people. All traces of the original building are destroyed, or concealed by recent adjuncts and reconstructions. "It is boasted of for the richness of its marble. The nave has arches resting on coupled columns, which are rather gouty. It is one of the many proofs that a profusion of rich and beautiful materials may be employed without producing either richness or beauty. The Annunziata is another example of the same sort; but such are not wanting in Genoa."—*Woods.* The roof is painted by *Carlone.* Eleven painters of this name have left their productions in Genoa and the Riviera. *This* Carlone was born at Genoa in 1594, and died at an advanced age. Some of the other paintings are, the Saviour disputing in the Temple, *Bernardo Castello.* The Adoration of the Shepherds, *Pomerancio.* Saint Catherine of Sienna, *Castelli.* The façade is in a poor style of modern architecture.

San' Matteo, built in 1278, was under the patronage of the Doria family. The front, which is in a plain Gothic, is built in alternate courses of black and white marble. Five of t

white courses bear inscriptions relating to the achievements of the family. The pilaster at either extremity of the façade, and on each side of the entrance door, present the banners of Genoa and of the Doria family. One of the inscriptions commemorates the great naval victory of Scargola, September 7, 1298, over the Venetian fleet, commanded by Andrea Dandolo, by the Genoese, under Lamba Doria, both being the most honoured names in the military annals of Italy. The Genoese fleet consisted of 76 galleys; their opponents, who numbered 96, sustained a total defeat; 74 Venetian galleys were captured and 7400 captives were brought to Genoa by the conquerors. Over the door is one of the very few mosaics still existing in Genoa. It is in the ancient Greek style. The interior, which is small, was splendidly reconstructed at the expense of the great Andrea Doria. It is of the Corinthian order, discordant in its style from the exterior. Gian' Agnolo Montorsoli, the architect, was also a good sculptor; and he executed the two figures of children upon the tomb of Andrea Doria, who is here interred. In the surrounding Piazza are some curious specimens of ancient domestic architecture.

Sant' Ambrogio or *di Gesù*, entirely built at the expense of the Pallavicini family. The interior is completely covered with rich marbles and paintings; from the vaulting down to the pavement all is gold and colours. Here are several fine paintings:—The Assumption, by *Guido:* the Virgin surrounded by hosts of angels. The commission for this picture was sent to Bologna, and the offer for it was made to the *Caracci* and to *Guido;* when the latter, being willing to execute it for half of the price demanded by his competitors, obtained the order. The Caracci were much vexed at this; but when the picture was exhibited, they put by their vexation, and fully acknowledged the excellence of the production. The Circumcision, over the High Altar, by *Rubens*, painted before he came to Genoa; and St. Ignatius healing a Demoniac, painted whilst he was in this city. The altar-piece was executed by him whilst he was in ignorance of the height and position whence it would be seen; but in the second picture he was able to adapt his figures accurately to their site in the building. St. Peter in Prison, by *Wael.* The frescoes in the cupolas are principally by *Carlone* and *Galeotto.*

L'Annunciata is, like many others which we have noticed, a monument of private munificence. It was built and decorated at the expense of the Lomellini family, formerly sovereigns of the island of Tabarca off the coast of Africa, which they held until 1741, when it was taken by the Bey of Tunis. The very rich marbles of the interior give it extraordinary splendour. The roof too has been recently regilt, and the church completely restored. Here is the "Cena" of *Procaccini*, a noble painting, but unfavourably placed.

Santa Maria di Castello, said to be built on the site of a temple of Diana, some of the columns of which still remain; it contains a quaint picture by *Ludovico Brea*, with a number of figures in odd costumes, and a pretended portrait of the Virgin and Child by *St. Luke*, of which the faces alone are painted, all the rest, even the frame and border, being in very rich and curiously worked metal.

The *Ch. of San Donato*, in front of which are fragments of the Pisan chains; —*San Luca*, painted in fresco by *Piola*, and many others, are worthy of notice; though perhaps not of a special visit, excepting from those who have much leisure at command.

The great *Albergo de' Poveri* is to the N. of the city, just outside the Porta Carbonera. It was founded in 1564, by Emanuel Brignole, and unites the care of the poor within its walls to the administration of many charitable endowments for their benefit. Thus, for example, the girls who marry out of the hospital receive a decent dowry. The house is very clean, and the proportion of deaths remarkably small. It is a stately palace, extending above 560 feet each way, and enclosing four equal

courts, each about 170 feet square. The internal buildings, dividing the courts, form a cross, in the middle of which is the chapel, or at least the altar; the different inmates occupying the arms during the time of public service. It boasts a Pietà of Michael Angelo, in which the attitude and half-closed eyes of the Virgin seem to indicate that she is about to faint on the dead body of her son, but the lips are firm. This poor-house will contain 2200 persons, and includes a manufacture of lace, linen cloths, and other objects.

In the chapel is also a statue of the Virgin ascending into heaven, by *Puget*, which is among the best works of that master.

The *Ospedale del Pammatone* stands on the W. side of the public gardens of the Acquasola. It was originally the private foundation of Bartolomeo del Bosco, a Doctor of Laws, 1430; and was built from the designs of Andrea Orsolini. It is a large and magnificent building, and contains statues of benefactors of the establishment. It has within its walls, on an average, 1000 sick and 3000 foundlings, and is open to the sick of all nations. The Deaf and Dumb Institution (*Sordi Muti*) founded by Ottavio Assarotti, a poor monk, in 1801, is much celebrated.

In and about Genoa there are about 15 *Conservatorie*. They are all intended for females, and all are religious foundations, and regulated according to the monastic system, though none of the inmates take vows. Some are houses of refuge for the unmarried; some penitentiaries for those who wish to abandon their evil courses; some are schools for the higher branches of education; some asylums for girls who are either orphans or the children of parents unable to maintain them. Of these, the largest is that of the *Fieschine*, founded in 1762 by Domenico Fieschi, for orphan girls, natives of Genoa, and which now contains about 250 inmates: they are employed upon various light works, such as lace and embroidery, but principally in the manufacture of artificial flowers. Half the profits belong to the workers; and with these they are often enabled, not only to relieve their relations out of the house, but even to accumulate a small dowry. The situation of the house, to which large gardens are annexed, is very pleasant. The whole establishment is conducted kindly and affectionately: it remains under the patronage of the descendants of the family.

The *Teatro Carlo Felice* is the principal theatre, and is an elegant structure. It was opened in 1828, and receives its name from the present king. It is the third theatre for size in Italy, the Scala at Milan and the S. Carlo at Naples being alone larger than it. It is open for serious operas and ballets during the carnival and spring seasons, for the opera buffa in the autumn, and for the regular drama in the summer and the early part of December. The *Teatro Sant' Agostino* is open during the carnival for the regular drama.

The *Academia Ligustica delle Belle Arti* is located in a public building in the Piazza Carlo Felice, close to the theatre. It was founded by private munificence, having been instituted by the Doria family. It is, however, insufficiently endowed; the society consists of *protettori*, or subscribing patrons, and of working academicians. It contains a collection of ancient pictures, models, &c., and a library of about 25,000 volumes. It is said to have been useful in improving the designs and patterns employed in manufactures, but it has not produced any perceptible effect in the higher branches of art.

The Palazzo dei Padri del Commune is now the seat of the Tribunal of Commerce. Here is kept one of the most remarkable monuments of the history of Genoa. It is a bronze table, containing the award made A. U. C. 633, by Quintus Marcus Minutius and Q. F. Rufus, between the *Genuenses* and the *Genuates*, supposed to be the people of Langasco and Voltaggio, who had been disputing about the extent of their respective territories. This boundary question was most carefully inves-

gated: the landmarks are set out with great minuteness, and clauses are inserted respecting rights of common and commutation rents, with as much accuracy as we should now find in an Inclosure Bill. The table was discovered in 1506 by a peasant, whose name has been preserved, one Agostino di Piedmonte, when digging his land at Polcevera. He brought it to Genoa for the purpose of selling it as old metal; but the matter coming to the knowledge of the senate, they purchased it for the use of the commonwealth.

Externally, the *Palazzo Ducale* has somewhat of the aspect of an ancient fortress, with lofty massy walls, sloping outwards, turrets and bartizans at the angles, and one great dungeon tower overshadowing the whole. The interior of the principal range of the building, which contained the hall of the senate and the other chief apartments, was destroyed by fire in 1777. The present interior was rebuilt by Carlone. The vestibule is supported by 80 columns of white marble: a fine staircase of marble leads, on the rt. hand, to the apartments of the governor, on the l. to the hall of the senate. The hall is decorated by paintings, not of a high order, representing subjects taken from or connected with the history of Genoa. Of these, the best are copies from pictures of *Solimeni*, existing before the fire, of the deposition of the relics of St. John the Baptist, and the discovery of America by Columbus. There is also a large picture by *I. David*, representing the Battle of Pisa. The hall also contains statues of the great men of Genoa. These were destroyed by the French in 1797; and upon occasion of the fête given to Napoleon as the restorer of the liberties of Italy, their places were supplied by statues of straw and wicker-work, coated with plaster of Paris, with draperies of calico, which still continue in the room. "Almost all travellers omit to visit, in the lower story of this palace, in one of the offices of the Courts of Law, a collection of beautiful paintings by old German masters, the like to which they will not readily find in Italy. The best are, Christ on the Cross, with the Virgin and St. John: these two figures are beautiful beyond belief, and well preserved—*Abert Durer*. Virgin and Child on a Throne, called *Floris*, but probably *Mabuse*. St. Girolamo, whole length, as large as life—*Van Eyck:* perfect. St. Augustine, *Van Eyck:* rich brocades in the background. In an adjoining room is a bust of Columbus, and a specimen of his handwriting."—*L. G.* This apartment is the *Stanza del Consiglio*, with the bust of Colombo, and some of his autographs, kept under three keys. The paintings of the early Flemish and German schools are in the "Gabinetto de' Sindaci:" besides those already mentioned, there is one more folding altar, probably painted by *I. Mabuse*, of exquisite art: the centre composition is the Adoration of the Kings, and on the two wings the Annunciation and the Flight into Egypt. I admired the pictures by *Dürer* this time still more than before.—*L. G.*, April 8, 1843.

This building was formerly the residence of the Doges of the republic, who held office for two years; it has been used partly as the governor's palace, and partly for the police and other offices, but has been recently made over by the City to the Government, who are going to pull down the unsightly building in front, and throw open the square.

The Archiepiscopal Palace has some good frescoes by *Cambiasi*.

In the *Land Arsenal*, in the Piazza d'Aquaverde, are many curious articles. These were formerly deposited in the Ducal Palace, with others, which were sold by the French, stolen, or dispersed: the residue was here collected. A rostrum of an ancient galley, some say Roman, some say Carthaginian, found in the port; but, though its origin may be uncertain, its antiquity and value are undoubted, no other similar specimen existing. A cannon of wood bound round with iron, said to have been employed by the Venetians in the defence of the Isle of Chioggia, when attacked by the Genoese fleet. A good store of halberts, partizans,

and other weapons, many of unusual forms. The ancient arsenal did contain the cuirasses of the thirty-two heroic dames of Genoa, thirty-two Clorindas, who fought against the Turks in Palestine. This episode in the Crusades is rather more than apocryphal; but the cuirasses, which were curiously ornamented, existed till the revolution, and then disappeared like the rest of the contents of the arsenal, except one suit, said to be intended for such an Amazon, though no part of the original set; but towards the neck part it does not look as if it would make a good fit for a lady.

The *Loggia de' Banchi* (in the Piazza de' Banchi, close to the Hotel Feder) is an interesting monument of the ancient commercial splendour of Genoa. It consists of one large hall, the sides of which are supported by sixteen columns, now glazed in, built by Galeazzo Alessi (1570, 1596), being about 110 feet in length and 60 in breadth. The roof is skilfully constructed, the tie-beams being concealed in the concave of the ceiling; and the quantity of wall upon which the roof rests is so small, that the whole is considered as a very bold effort in construction.

Hard by is the *Strada degli Orefici* (Goldsmiths' Street), being filled with the shops of the trade. Before the revolution they formed a guild or company, possessing many privileges and possessions, all of which are lost. One relic they yet preserve—it is a picture of the *Holy Family*, with the addition of St. Eloy, the patron saint of the smiths' craft, whether in gold, silver, or iron. It is upon stone, a tablet framed and glazed, in the middle of the goldsmiths' street, and surmounted by a wrought canopy. This picture, attributed to *Pellegrino Piola*, is of a deep and harmonious colour, and beautifully drawn. It is said that Pellegrino was a pupil of Castello; that he was only 22 years of age when he painted this picture, and that it excited so much envy on the part of the master, that he caused his pupil to be assassinated. Others say that Pellegrino was assassinated by Giovan' Battista Carlone. Be this as it may, two things are certain—his violent death at an early age, and the extraordinary rarity and excellence of his paintings. It is impossible, says Lanzi, to define the style of the artist so early cut off; he was yet only a student, and a student employed in imitating the best models, preferring those which had most grace. He tried several manners, and worked in all of them with surpassing taste and care. When Napoleon was here, he desired much to carry away this picture for the Louvre. "We cannot oppose you by force," said the goldsmiths, "but we will never surrender it;" and accordingly he yielded, and the picture remains.

The goldsmiths are all workers; and they excel in a beautiful fine filagree, either of gold or silver, which they work into bunches of flowers, butterflies, and other ornaments, principally designed for female dress. They sell them by the weight, at a price of about 15 per cent. above the value of the metal, exclusive of such addition to the price as they think, from the apparent wealth, ignorance, or carelessness of the purchaser, they are likely to obtain. These ornaments are very pretty, and are scarcely to be procured out of Genoa; but the workmanship is scarcely equal to that of Malta, or of Cuttack in Bengal. They may be passed at the French custom-house at a small duty.

The *Compera*, or *Banco di San Giorgio* (Bank of St. George), of which the hall is now used as the custom-house, was the most ancient establishment of this description in Europe. It was a combination, so to speak, of the Bank of England and the East India Company, being both a banking and a trading company. The colonies of Caffa in the Crimea, several ports in Asia Minor, and also Corsica, were under its administration, and the latter island is still studded with the towers and blockhouses upon which the arms of the Bank are engraved. The Bank was managed with great ability and integrity; and most of the charitable and public institutions had their fu placed here at interest, which was

sidered, and justly, as a most secure investment. The French passed their sponge over the accounts, and ruined the individuals and the communities. The Bank of St. George arose in 1346, in consequence of the expenses and trouble which the republic sustained from the exiled nobles who had been expelled from the city. Fortifying themselves at Monaco, they collected a numerous train of other discontented and banished men, having nothing to lose and nothing to fear. They plundered the shores of the republic: and this marauding warfare became so profitable, that they were enabled to fit up a fleet of 30 galleys, with crews amounting to upwards of 20,000 men. With these they continued their depredations; and the republic, not having the means of meeting the expenses of resisting them, negotiated with the richest merchants for a loan, which was *funded*; that is to say, the revenues of the state were permanently pledged for the payment of the interest of the money advanced. With the money so raised the republic fitted out a fleet. The insurgents abandoned their position; and the result is curiously connected with English history. Very many of them entered the service of Philippe de Valois; and they were the Genoese cross-bow men engaged in the battle of Crécy, whose rout so greatly aided in the accomplishment of the English victory.

"Genova la Superba" appears most proudly in this old hall. All around are the statues of the nobles and citizens whose munificence and charities are here commemorated—the Spinolas, the Dorias, Grimaldis, and others, whose names are so familiar in the annals of the republic. The statues are in two ranges, the uppermost standing, the lower sitting, all as large as life; rendering the edifice one of the finest monumental halls which can be imagined. The ample, flowing, grand dress of the times contributes to this magnificent effect, combined with the truth and simplicity of the attitude. Beneath each statue is a tablet or in-scription, recounting the actions of those whom they commemorate:—one had founded an hospital; another had bought off a tax upon provisions which pressed heavily upon the poor; another had left revenues for endowing poor maidens. In this hall is the famous mediæval group, in marble, of a griffin holding in his claws an eagle and a fox (the latter two being allegorical representations of the Emperor Frederic II. and the city of Pisa). The inscription is:—

> "Gryphus ut has angit,
> Sic hostes Genua frangit."

In the smaller apartments adjoining are some other statues of the same description, and some curious ancient, though barbarous, pictures of St. George. In one room is a Madonna of *Domenico Piola*. The calligraphy of the inscriptions is very remarkable; some, in Gothic characters, have the perfection of the finest typography; and so compact and numerous are these inscriptions, that the walls of the great hall alone would furnish matter to fill a volume.

On the exterior of the Dogana, fronted by three Gothic arches, are links of the Pisan chains. All this portion of the city is one continued monument of the ancient Genoese commerce. The lofty houses are supported by massy, crypt-like arches and vaulted apartments; on the other side is the rampart of the port. Beyond the torrent Bisagno is the dockyard *La Foggia*, where ships of war are built.

The Genoese, or Ligurians, from the time of Virgil to Dante, and much beyond, have been the subject of great vituperation.

> "Ahi Genovesi, uomini diversi
> D' ogni costume, e pieni d' ogni magagna;
> Perchè non siete voi del mondo spersi?"
> *Inferno*, xxiii. 150—154.

> "Ah Genoese, of honesty devoid!
> So base your city, so replete with guile,
> Why are ye not at one fell swoop destroy'd?"
> WRIGHT'S *Translation of Dante*.

But those who have resided here speak well of them now; and the splendid memorials of the charity of past generations raise at least a strong presumption in their favour.

ROUTE 12 (*a*).

PEDESTRIAN JOURNEY FROM NICE TO GENOA.

The road between Nice and Genoa is so very beautiful in every part, that it is worth while to traverse it on foot. It is not intended to give here any instruction as to journeys on foot; it will be assumed that the traveller has served an apprenticeship in Switzerland or the Tyrol. There, however, longer daily journeys may be accomplished than on the shore of the gulf of Genoa, at least during that part of the year when from the length of the day such a journey is most likely to be undertaken. Here there are fewer hours during which the sun does not render walking with a knapsack on the shoulders very fatiguing, and there are numerous objects and points of view which invite the traveller to stop. It will therefore be necessary to start very early, and to rest for a longer period during the middle of the day. The following notes suppose the journey between Nice and Genoa, a distance of about 142 m., to be performed in five days.

First day.—Starting from Nice not later than 4 A.M., pass along the Boulevards through the Piazza Vittorio to the Strada di Villa Franca: proceed straight up the hill till you come to a small inn on the rt.-hand side where four ways meet; take the one to the l., as that on the rt. leads to Villa Franca, and the other to Esa: after walking about 2 m., you rejoin the main road: the ascent by this road is long and steep, but a distance of nearly 6 m. on the main road is saved, and the views are superb. Reach Turbia at 6½ or 7 A.M., stop ½ an hour to see the antiquities, and reach Mentone about 9 or 9½, dine there at the Poste, and rest till 4 P.M. Pass through Ventimiglia about 5½ P.M., stopping for some refreshment, such as lemonade or coffee, which may be had good, and reach San Remo at 8½ P.M. Sleep there. This is rather a long, though a most delightful day's work, and the traveller can, if he chooses, stop at Ventimiglia. He should be cautioned against passing the night at Bordighiera, where there is nothing which deserves the name of a decent or respectable Inn.

Second day.—Leave San Remo at 4 or 4½ A.M., reach San Lorenzo at 9; dine there and halt till 3 or 4 P.M.; the quarters are not very good, but the wine is tolerable. Reach Porto Maurizio at 5 P.M., halt for ½ an hour, and refresh, and reach Oneglia at 7 or 7½. Rest there for the night at the Hôtel de Turin.

Third day.—Leave Oneglia at 4 A.M. After passing the valley of Diano Marino, and coming down the hill, a small path through the vineyards leads to the beach, to skirt which saves some distance, owing to the curve of the main road. Just before reaching Linguéglia there is a large garden, where figs and lemonade may be had in perfection. Reach Alassio at 9 A.M., dine and rest till 4 P.M. Thence to Albenga is a charming walk. Reach Albenga at 6 P.M., and sleep there at the Hôtel d'Italie.

Fourth day.—Leave Albenga at 4 A.M.; reach Loano at 6½; passing along the beach, miss Pietra; and thus saving distance, reach Finale at 8½ A.M. Though the Inn there is not nearly so good, yet the pedestrian should push on for Noli, which he will reach at 10½, dine and rest till 4 P.M. From here through Vado by a charming road to Savona at 6½ P.M. The Hôtel la Posta is situated outside the town, on the high road; sleep there.

Fifth day.—Leave Savona as early as possible, for it is rather a long day's march to Genoa. Reach Cogoletto (called by the country people Coi'lo) not later than 7 A.M.; refresh with coffee at the Albergo d'Italia. Reach Voltri at 10½; the Inn is indifferent: dine and rest till 3½ P.M.; reach Sestri at 7½, halt half an hour, and reach Genoa at 9½ P.M.

Should the distances per diem appear rather too long, and the traveller have sufficient time at his disposal, the journey may be advantageously divi-

into seven days instead of five; the first and last days as arranged above being each divided into two. On the first night halt at Mentone, and on the sixth at Cogoletto. In order to obtain tolerable quarters, the distance divides far better into a seven days' than into a six days' walk.

ROUTE 13.

FROM GENOA TO SARZANA, BY THE RIVIERA DI LEVANTE.

17½ posts = 80⅜ miles.

This beautiful road, which, besides its connection with the preceding route, is the great high road to Florence from Turin and Milan, passes through a larger proportion of mountainous scenery than the Riviera di Ponente, and therefore is rather less southern in aspect, nor is it so thickly studded with those picturesque towns and villages which adorn the shore from Nice to Genoa; but it has the same beauties of wide-spreading views over the loveliest land and water; it is also finely indented by gulf and bays, which afford good anchorage for the vessels enlivening the brilliant sea.

The road, which is excellent, was begun by the French, and has been completed by the present government. Before it was formed, Genoa was, in great measure, deprived of direct ready communication with Tuscany, which perhaps it was neither the wish nor the interest of the earlier governments to encourage.

The road begins to ascend soon after quitting Genoa; and, from the first summit, the view of the city, with its harbour and shipping, and the white houses dotted around and ascending the hill sides, is as lovely a sight as can be seen. Hedges of the prickly pear mix with vines, olives, figs, and oranges.

Crossing the torrent Bisagno, you arrive at *San' Martino d'Albaro*, where the road descends and runs near the shore. This town may be considered as a suburb of Genoa. The *Colle d'Albaro* is one of the most beautiful spots. Here are some magnificent villas; the principal is the Villa Cambiaso, built by Alessio (1557), as it is said, from the designs of Michael Angelo. The frescoes by *Taormino*, representing the triumphs of Alexander Farnese, Prince of Parma, are amongst the decorations of this fine building; also two others by *Perino del Vaga*, Night and Day. The magnificent views from the *Colle*, looking over Genoa, are particularly beautiful. The Villa del Paradiso also is in a very beautiful situation.

Cross the torrent Stenta on a rather picturesque bridge.

Quarto and Quinto. The names of these villages, which follow in succession, bespeak their Roman origin,—"ad quartum," "ad quintum:" they were probably Roman post-houses. Quinto, or at least its commune, is also one of the claimants for the honour of being the birthplace of Columbus.

Nervi; gay with its bright painted houses. The gardens around are peculiarly luxuriant and fragrant: not so the interior of the town. The church of *San' Siro* has much gilding and some tolerable paintings. An old palace, now in ruins, with decaying frescoes on the walls, is a picturesque object. The village and bridge of Sori (a fine arch) are passed about 2 miles short of

3. *Recco.* An additional half-post is paid on leaving and arriving at Genoa. (Inn just tolerable.) Rather a handsome little town. The white houses and high campanile of the church, backed by the rich wooded hill and promontory of Porto Fino, which, stretching into the sea, forms the western shore of the bay of Rapallo, have a charming effect.

At the top of the ascent above Recco, and above and beyond Camoglia, the road passes through the tunnel of Ruta, of about 120 yards in length, cut through the rock. At Ruta the vetturini stop to dine; there are two small Inns, the Hôtel de Londres, and the Hôtel d'Italie, the latter bad. The descent from the tunnel to Rapallo is

very beautiful, and, for a short time, chestnuts take the place of olives, figs, and vines. The cliffs, of hard breccia, offer a great number of picturesque points of view; and the short trip by water round the promontory, from Recco to Rapallo, has much interest. Descending, there are again charming views of the sea, and of the valleys filled with sparkling towns.

At a short distance from Recco is the little active fishing-town of *Camoglia*. The church is gaily, though not very tastefully, decorated by the piety of the seamen.

San' Fruttuoso. A monastery in a very picturesque solitary site, on the midst of the promontory. Palms flourish amongst the surrounding rocks; and it is supposed that they were introduced at a very early period by the monks. The church was under the special patronage of the Dorias; and in a species of sepulchral chapel in the cloister are some fine tombs of the family.

San' Lorenza della Costa is near the descent of the road after quitting the gallery. The church contains a folding altar-piece, attributed to *Lucad' Olanda*, representing the Marriage of Cana, the Martyrdom of St. Andrew, and the raising of Lazarus.

Cervara, anciently Sylvana, a deserted convent, not far from the shore. Here Francis I., having been previously brought to Genoa, was confined until the arrival of the galleys which conveyed him to Catalonia.

Santa Margherita, a pleasant village close to the shore. This completes the tour of the little peninsula, which can be made conveniently by sea in a felucca, and which offers much that is characteristic and adapted to the sketch-book of an artist.

The Genoese coral fishery is principally carried on by feluccas, fitted out in this neighbourhood.

We now rejoin the road.

1½ *Rapallo*. An extra horse between Recco and Rapallo, and *vice versâ*, all the year. Albergo della Posta, a thoroughly Italian Inn.

An active and flourishing city of 9289 Inhab. It spreads beautifully along the shores of the bay, set off by the churches and a peculiarly lofty and slender campanile of many open stories. The houses are chiefly on arcades. Near the post-house, on the sea-shore, is a picturesque martello tower, similar to those on the Riviera del Ponente. Probably it was erected after the town had been plundered by the celebrated corsair Dragutte, the scourge and terror of Italy and Spain; and who, landing here 6th July, 1549, sacked the town and carried off a great number of captives. The night was remarkably fine and tranquil, and the inhabitants were quite unprepared for this attack, which holds a conspicuous place in the annals of Italy.

The principal church is collegiate; it contains some curious inscriptions—amongst others, one in so very difficult and complicated a character, that the Genoese antiquaries have doubted whether it be Arabic, Greek, or Latin; those who adopt the latter theory read it as importing that "Lewis Augustus" (supposed to be the Emperor Lewis II.) dedicated the place A.D. 856. Here are also some paintings, which may be looked at whilst you change horses. The manufacture of lace is carried on here.

Rapallo is celebrated for an annual festival in honour of the Madonna, which continues during the three first days of July. The processions last throughout the whole night, until break of day, the illuminations extending not only through the town, but along the coast for an extent of three or four miles, the lampions being hung upon stakes fixed into the sands; and all this takes place amidst a continual discharge of maroons, chambers, pattareroes, and other small pieces of festive artillery.

Rapallo was the birthplace of Fortunatus Licetus (1577-1656), a learned but very credulous writer, whose principal works are upon *lamps* and monsters.

In the vicinity of Rapallo is *Montalegro*, at the distance of about an hour's walk: most pleasantly situa-

upon a hill, surrounded by fine mountain scenery. It was founded about 1557, in honour of a painting cast on shore from a shipwrecked vessel, and to which the superstition of the Rappallese attributed miraculous powers. The picture is of Greek workmanship, and execrable in every point of view.

The road from Genoa to Chiavari is exceedingly varied; sometimes you mount long rocky heights, covered with arbutus and frequent stone pines. Many apparently good and picturesque houses are scattered high up on the hill-sides, where no visible road to them appears from below. Churches, with white and often elegant campaniles, are frequent all along the road. Towards the evening these numerous churches add perhaps more to the interest of the landscape than at any other time, the bells sounding and the light streaming through the windows. Sometimes you are many hundred feet above the level of the Mediterranean, looking down upon its blue waters; sometimes you pass vast surfaces of rock sloping down to the sea with as even a surface as a revetement wall; and sometimes, as at Rapallo, you are on the very level of the shore. There are two short tunnels or galleries near the top of the hill between Rapallo and

1¾ *Chiavari.* An extra horse between Rapallo and Chiavari, both ways, all the year. (*Inns:* La Poste, once clean and comfortable, now (1845) fallen off; diligences run from this house once a day to and from Genoa: the other inn, La Feniee, is good.) Chief city of the province, with more than 10,000 Inhab., finely situated in the centre of the bay. It is one of the most considerable towns of the ancient Genoese territory. It has the aspect of an old Italian town, and very curious; the houses generally built on open arcades which skirt the narrow streets, Gothic and circular, and with capitals which would puzzle an architect by their similarity to our early Norman, but which are probably not *older* than the 13th centy. Many of the houses are good and substantial. There are several splendid churches. In that of *San' Francesco* is a painting attributed to Velasquez, representing a miracle wrought for the patron saint, —an angel, at his prayer, causing water to flow from the stricken rock. If original, it is not of the highest order. There are other pictures in this ch.; none good; but one, with St. Francis in the centre, and the history of his life in small compartments all round, is rather curious. The inhabitants of Chiavari now boast of the certificate of merit bestowed on their Velasquez by its removal to Paris.

The *Madonna del' Orto*, the principal church, is annexed to an ecclesiastical seminary, intended to contain seventy students. The dome was shattered by lightning some four or five years ago, and has not been yet repaired. The front is unfinished; the portico (if ever completed) will be upon a magnificent scale, with columns six feet in diameter, of which the great blocks lie scattered in front of the church. It is said that the work will cost 700,000 francs: a Genoese architect has it in hand. *The Franciscan convent*, in the great square, suppressed during the French occupation, has been repeopled; and the dispensary attached to the convent may plead for the establishment in the opinion of those who dislike the friars. Old and picturesque towers are dotted about the town. The largest, a castle in fact, is now used as the office of the podestà, or municipality.

The *Società Economica* of Chiavari is an institution of considerable reputation. Its principal object is the encouragement of agriculture, but it also gives much attention to the arts and to literature. The situation of Chiavari, in the centre of the bay, is remarkably beautiful. It is said, however, to be exposed to cold gusts from the mountains; and to this the medical men of the town attribute the great prevalence of pulmonary complaints, which are said to be very fatal.

There is the same luxuriant vegetation at Chiavari as on other parts of this coast. The aloes, in particular,

grow in great perfection, especially in the very sand of the shores; and in some points of view, when they constitute the foreground, and the fantastic, mosque-like cupolas of the churches are seen in the distance, the scene assumes almost an oriental character. This place is noted for the manufacture of very light chairs, made chiefly of cherry-wood, costing ten or twelve francs apiece, which the French have called *chaises volantes*. They are made in other places on this coast, but not so well.

Near Chiavari runs the pleasant river *Lavagnaro*, or "*Fiume di Lavagna*," the *Entella* of ancient geographers, but which is recollected by the name which associates it to the Divina Comedia.—See *Purg.*, canto xix. 91-114.

The Lavagnaro winds amongst agreeable groves, and the walks along its banks are pleasing. The vines throw their graceful festoons over poplars and mulberries. Along these banks is the path, or narrow road, leading to the slate-quarries of Lavagna, which are well worthy of a visit. The way passes near to the church of *San Salvatore*, founded by Innocent IV. (1243-1254), the uncle of Adrian V., and completed by the latter. The inscription over the portal was composed by Cardinal Ottobuoni himself; and his portrait, which surmounts the inscription, was placed there by his command. Ascending further, you reach the slate-quarries. The caverns from which the slate is extracted, though not very picturesque in form or colour, are striking from their extent. The laminated structure of the rock enables them in some of these caverns to dispense with the pillars usually required in extensive excavations. The slate is of an excellent quality, and, if the workmen chose, slabs might be split of 10 or 12 feet in length; but, for convenience of carriage, they split them in regular sizes, the largest being about 3 feet by 4. An argument for the antiquity of the employment of this material is found in the name of the *Tegullii*, the Ligurians, who inhabited this part of the country previous to the Roman conquest.

We now resume the main road to Lavagna, a good-sized *borgo*, with about 5350 Inhab. Heaps and piles of slate, filling the sides of the road, show the principal source of the living of the population, which appears thriving and cheerful. The road itself is bordered by the slate rock. A strange red palace, with bartizan towers, is here a conspicuous object. The *principal church* is amongst the most splendid on the Riviera. From this town, slates are usually called *pietre di Lavagna*, and the Counts formerly derived their title. All the heads of the branches of this family were equally "Conti di Lavagna," and in 1128 eleven of them are enumerated. From them many noble families descended, amongst whom the Fieschi are most conspicuous.

From Lavagna to Spezia there is a mule-path, quite impracticable for carriages, along the sea-coast: the post-road passes through

Sestri di Levante, a town placed on an isthmus at the foot of a wooded promontory. Sestri has the sea on either side, and the promontory is supposed to have been once an island. In the church of *San Pietro* is a painting attributed to *Perino del Vaga*, a Holy Family. It is Raffaelesque in style. A more unquestionable specimen of a good artist is the Descent of the Holy Ghost, by *Fiasella*, in the church of the Nativity. The surrounding scenes are full of varied beauties. The island-like promontory is left on the rt. hand. On the outskirts of the town, near the road, are the Hôtel de l'Europe, quiet and comfortable, and the Albergo d'Inghilterra. Travelling with a vetturino, you sleep one night at Sestri, and the next at Spezia: but the latter place is not a post-station. Ascending from Sestri the road runs inland and is very beautiful. It first winds through hills of grey olives, and in the clefts of which the myrtle grows wild. Hence many headlands stretching into the sea, and white houses and church

dotting the hills, are seen. The pass of Bracco, however, leads above figs and vines, and even above chestnuts and fir-trees; and the finely made road winds amongst summits of rocks scantily covered with yellow grass, where the stratified rock shows red and white stone intermixed with slate.

2¾ *Bracco.* (From Chiavari to Bracco an extra horse all the year.) The post-house is placed in a comparatively fertile nook, screened by still higher summits, and looking down a long green vista on the blue sea far below. The view is exceedingly fine.

1½ *Mattarana* (from Bracco to Mattarana an extra horse all the year; a small inn, or house of refuge), the next post, is a poor village. The women here wear their hair in nets, hanging on their backs, and often a folded cloth on their heads, which, at Spezia, is superseded by a little straw hat, placed on the forehead, and only used as an ornament. The country between Mattarana and Spezia is very beautiful. The road here winds inland, among chestnut forests, to

1¾ *Borghetto* (between Mattarana and Borghetto an extra horse both ways all the year): Hôtel de l'Europe, very clean and well managed for a country Italian inn.

Near Borghetto is Brignato, also a small hamlet, which bears the proud title of a city, like Llandaff, in consequence of its having been the seat of a bishopric, founded in an ancient Benedictine abbey there. The road hence lies for a time near the bed of the Varra, a tributary of the Magra, and, ascending the Recco torrent to San Benedetto, a long descent leads to

3 *La Spezia.* Between Borghetto and Spezia an extra horse both ways all the year.

The coast-road from Sestri to La Spezia possesses equal interest, but is a mere mule-path, and in many parts only a track, hardly passable.

Moneglia, a small town of about 3000 Inhab.

Levanto, rather a fine, but dirty town, surrounded by overhanging hills. To reach it in any carriage you must go through Bracco. The road strikes off at right angles from the post-road to Spezia at the very highest point of the mountain, half way between Bracco and Mattarana. In the church of the Minor Friars is a painting of some importance in the history of art. It is attributed to Andrea del Castagno, one of the first who practised oil painting in Italy. The subject is St. George and the Dragon, and the action is that for which Pistrucci was so much and so unfairly criticised in his coinage. The spear is broken, and St. George is despatching the monster with his sword. The picture was carried off by the French, and the Louvre numbering is yet upon the frame. The principal church, which was consecrated in 1463, is after the pattern of the cathedral of Genoa. It has double aisles, and is still a fine building, though sadly modernised. Several of the houses bear marks of high antiquity. A small district below the headlands of Mesco and Montenero, belonging to five villages or communities, Monte Rosso, Vernazza, Corneglia, Manarola, and Rio Maggiore, known by the collective name of the *Cinque Terre*, is very remarkable for the beauty of the scenery and the primitive simplicity (at least in outward appearance, for these appearances are often deceitful) of its inhabitants. Much wine is grown here, the vineyards in some places overhanging the sea. The "vino amabile" of this district had anciently a very high character. From Vernazza came the *Vernaccia*, so commonly quoted by Boccaccio and Sacchetti as the very paragon of good liquor. The present growth, however, seems to have declined in quality. Oranges and lemons grow here in great perfection; and the palm and the cactus opuntia flourish with tropical luxuriance.

Monterosso. The church, built in 1307, is also after the Genoa model: the marble is of great beauty. Near Monterosso is the sanctuary of the Madonna of *Soviore.* The rock upon which it is erected commands a most extensive prospect, reaching, as it is said, in the extreme horizon to the

island of Corsica. The annual feast of the Virgin, held on the 15th and 16th of August, is attended by great numbers of country people from the adjoining ports, and accompanied by discharges of fireworks.

Gulf of Spezia. By the ancients the Gulf of Spezia was known as the Gulf of *Luna*. Its situation is accurately described by Strabo as a geographer, and its climate by Persius, who found a retreat on its shores.

"Mihi nunc Ligus ora
Intepet, hybernatque meum mare; qua latus ingens
Dant scopuli, et multa littus se valle receptat.
Lunai portum est operæ cognoscere, cives.
Cor jubet hoc Ennî, postquam destertuit esse
Mæonides Quintus pavone ex Pythagoreo."
Persius, vi.

"To me, whilst tempests howl and billows rise,
Liguria's coast a warm retreat supplies;
Where the huge cliffs an ample front display,
And, deep within, recedes the sheltering bay.
The port of Luna, friends, is worth your note.
Thus in his sober moments Ennius wrote,
When, all his dreams of transmigration past,
He found himself plain Quintus at the last."

Not less remarkable for its beauty than its security is this gulf, capable of containing all the navies of Europe, and possessing from nature more advantages than the art of man could possibly bestow. Hence Napoleon, in the triumphant stage of his career, intended to render it *the* naval station of his empire. Twenty millions of francs were to have been expended upon the fortifications: a new city was to arise, and five millions to be employed in laying the foundations; another million for the docks. The plan, it is said, was frustrated by the management of the French ministry, jealous of the damage which would result to Toulon. The Sardinian government has now in contemplation to remove the Naval Arsenal from Genoa to Spezia.

La Spezia (*Inns:* Croce di Malta, or Hôtel de la Poste, very good;—Albergo de l'Europe, indifferent;—de l'Univers, recently fitted up by a civil and obliging landlord;—Golfo della Spezia, a new Hotel on the shore, opened recently, with Bath-house and every accommodation for sea-bathers, &c. Of late years, Spezia having become a well-frequented watering-place, the bathing being excellent, the inns and lodging-houses are much improved. A theatre is in progress) has about 7400 Inhab., and is situated in the deepest part of its bay, formed by the branches of the Apennines, advancing into the sea. There is some commerce in wine, and oil, which is produced abundantly from the olive-covered hills around; and also in thick slabs of marble for paving-stones, as those of Genoa. Some oranges and lemons are exported to Venice and Odessa.

All around Spezia the country is most beautiful. It is studded with villas, each in its own thicket of luxuriant foliage, intermingled with the olive and the vine. The town has not many prominent edifices. An ancient castle or tower, upon which the "biscia," or serpent, of the Visconti is yet to be seen, and a round citadel built by the Genoese, command it, and are conspicuous objects. The church has nothing remarkable. Whatever importance is possessed by Spezia results from the Genoese, who acquired it in 1276 by the then not unusual means of purchase from Nicolo de' Fieschi, Count of Lavagna. At a short distance from the shore, to the S. of Spezia, the water of the gulf or bay offers the remarkable appearance called the *Polla*, resulting from the gush of a submarine freshwater spring of great abundance and power. It fills a circular space of 25 feet in circumference, and is sometimes considerably elevated above the adjoining level. On the surface, at least, it is however not sufficiently fresh to be pleasantly drinkable. Various contrivances have been suggested for conducting the water to the shore, or otherwise enabling vessels to fill their casks; there not being a good supply on this part of the coast. There are, however, in the neighbourhood "spruzzole," as they are called, of which the most singular is that in the cavern of San' Benedetto (about 2 m. from the town), and by which it is thought that the *Polla*

supplied through some subterraneous canal.

Neighbourhood of Spezia. — The beautiful scenery of the gulf of Spezia can only be thoroughly seen by coasting along its shores in a boat. The road on the western side is barely passable for a carriage.

There are seven fine coves on the western side of the gulf. Beginning at the northern end near la Spezia, and proceeding along the shore to the southward, they occur in the following order:—1. Casa di Mare, in the mouth of which rises the *Polla* spring: 2. Fezzano: 3. Panagaglia, where Napoleon wished to make his dockyard: 4. Grassia: 5. Varignano, where are, the quarantine ground for vessels arriving at Genoa, an extensive lazaretto, and fortifications: 6. La Castagna: 7. *Porto Venere;* 2040 Inhab. At the extremity of the S.W. promontory of the gulf of Spezia, the temple of Venus, from which this town is supposed to derive its name, may, as antiquaries suppose, be traced in the very fine but dilapidated Gothic church of *San' Pietro*, which boldly overlooks the sea. Another remarkable church is that of *San Lorenzo*. The marble of the rock upon which Porto Venere stands, black, with gold-coloured veins, is exceedingly beautiful. The Genoese acquired Porto Venere in the year 1113, and encircled it with walls and towers, of which some portions remain. Four of the then most illustrious noble families of Genoa—De' Negri, Giustiniani, Demarini, and De' Fornari — were sent to rule the colony; and it is probable that they were accompanied by others of the inferior rank, the dialect of the inhabitants being still pure Genoese, whilst in the vicinity another dialect is in use.

Immediately opposite to Porto Venere is the small island of Palmaria, a quarter of a mile across, and the two still smaller ones of Tino and Tinetto. Upon the first anciently stood the borgo of San Giovanni, of which no vestige can now be found. In it are also quarries of one of the most highly esteemed varieties of the Genoese marbles called *Portor*, which has brilliant yellow veins on a deep black ground. Louis XIV. caused a great deal of it to be worked up for the decoration of Versailles. The beds dip about eight degrees to the N., or a little to the E. of N. Some cliffs in the island appear of a pale gray or buffish limestone with yellowish veins, probably the effects of exposure. The island commands fine views of the gulf of Spezia.

Palmaria contains but one house, properly so called, which, for several years, was tenanted by Mr. Brown, now consul at Genoa, and his family, who resided, with great comfort and pleasure, in this retreat. Upon Tino is a lighthouse, and the persons having the care of it are the only inhabitants of the island. It is one rock of marble.

Near the southern extremity of the eastern side of the gulf is *Lerici*, anciently belonging to the Pisans, who fortified it for the purpose of defying their rivals, both of Lucca and of Genoa. Upon the principal gateway an inscription was affixed, remarkable as being the earliest example known of the lapidary application of the "lingua volgare." It was to the following effect:—

> "Scopa boca al Zenoese,
> Crepacuore al Porto Venerese,
> Streppa borsello al Lucchese."

The wit, if it can be so called, is clumsy enough; but it produced the effect of annoying those against whom it was directed; and when the Genoese won Lerici in 1256, they carried off the inscription in triumph; but this was not enough: they replied in their turn by some strange rhyming Leonines of rather a higher tone, which are yet existing upon one of the towers of the castle. This castle is picturesquely situated on an advancing point, which, sheltering the little cove behind it, forms the harbour. It was at Lerici that Andrea Doria transferred his services from Francis I. to Charles V. Doria thus gave that preponderance to the influence of the house of Austria in Italy which has affected

the political situation of the country up to the present time. A mythological origin is given to the name of the town, from Eryx, the son of Venus, slain by Hercules, and to whom the offender erected a temple for the purpose of appeasing the anger of the goddess. But the same story is localised in Sicily. The terrors of the old *corniche* roads from Lerici to Turbia are alluded to by Dante in his Purgatorio, when, speaking of the difficulty of ascending the rock, he says,

"Tra Lerici e Turbia la più diserta
La più romita via è una scala
Verso di quella, agevole e aperta."

There is a road connecting Lerici with the road between la Spezia and Sarzana.

The extreme S.E. point of this beautiful gulf is Punta Bianca, or White Cape, being formed of crystalline white marble. A little within it is the Punta del *Corvo* or Cape *Crow*, although one side of it is white, being formed of the same limestone, as well as the neighbouring islet or Scoglio del Angelo. The entrance to the gulf is guarded by two forts. A very beautiful chart of this great haven has been recently published by the French government.

The Ligurian commentators unanimously maintain that the well-known description in Virgil of the gulf into which Æneas took refuge after the storm was suggested by the gulf of Spezia. But that description is closely imitated from the Odyssey, and excepting the island, which Virgil has added, the gulf of Spezia resembles Homer's harbour quite as much as Virgil's. The two passages are Æn. i. 159-169, and Odyssey, N. 96-112.

The scene is more particularly identified in a fine and shady cavern, situated about a mile to the N.E. of the town. To remove all doubts, a ruin, which you may suppose to be antique, is found there, with the line, "Nymparum Domus," appearing over the door. However, there is enough of general resemblance between the real spot and the poetic picture to render the scene a pleasing illustration of the poetry.

The road from Spezia runs along a rising ground at the head of the bay, ascending gradually the ridge of hills that separates it from the valley of the Magra, and descending to the river near the village of Vezzano, which it follows, on the rt. bank, to the ferry, about 1 m. before reaching Sarzana.

Cross the Magra. Generally speaking, the Magra is easily fordable; but after a heavy storm it is often impassable for some hours, owing to the rapidity with which the rain runs off from the mountains. When the water is deep, carriages are taken over by a ferryboat, which is badly appointed and ill managed. The tariff is 80 cents for a carriage with two horses, and 10 cents for each passenger. The sum to be paid for crossing when the regular passage of the ferryboat is suspended by the swollen state of the river must be a matter of special agreement. When the river is "*grosso*" there is no tariff. The river winds its way through the alluvial soil, frequently changing its course; and the boatmen are not unfrequently compelled to cross half a mile below the real ferry. Carriages should be carefully looked to upon their being shipped and unshipped, as one of the sources of profit here is to break or damage them. A guide, fording the stream of the Magra, which comes about to his knees, usually precedes the carriage of the traveller, pointing out the course over the stony bed of the "torrente." This stream divides the ancient Ligurian territory from the Lunigiana, and was formerly the boundary of the Genoese and Tuscan states.

"Macra che per cammin corto
Lo Genovese parte dal Toscano."
Paradiso, ix. 89.

The "cammin corto" is allusive to the short course of the stream.

On the rt. of the Magra, just before crossing it, the town of *Arcola*, perched on a mountain, with a high tower and fine walls, and *Trebbiano*, equally well situated on the other hand, are attractive objects to the traveller, if he has time to leave the beaten track.

The province of the *Lunigiana*, which we now enter, belongs geogra-

phically to Tuscany, though political circumstances have separated it, in a great measure, from that country, which retains now only a small portion. It is unequally divided between Sardinia, Massa, and Carrara (united at this time under the Duke of Modena), the Duke of Parma, and the Grand Duke of Tuscany; but the character and lineage of the inhabitants continue to mark it as a distinct province, and to connect it with its ancient history.

2¼ From Spezia to Sarzana an extra horse both ways, from Nov. 1 to May 1. (*Inns:* Albergo di Londra. The Bibolini, father and son, of the Albergo di Londra, are also the postmasters. The Albergo di Londra is, however, distinct from the post-house. The Hôtel de la Nouvelle York, a new and clean hotel on the rampart, is kept by a brother of Bibolini the postmaster. If the carriage arrives from Lucca, it will be surrounded by a crowd of men and boys offering their services to bespeak the Magra ferry-boat, which is perfectly useless.) This city, which is the capital of the province of Levante, contains 7670 Inhab. It appears to have risen out of the decay of Luni, from whence the bishop was translated or removed. Its ancient government, which subsisted till the French invasion, was rather remarkable, being vested in an assembly called the "Parlamento," not, like the Parlamento of Florence, a primary or democratic meeting, but a mixed aristocratic representative body, composed of nobles, artificers, and peasants from the district included within the jurisdiction of the municipality. All these constitutional forms were swept away by the republicans; and when the Sardinian government was restored, the French forms of administration were substantially retained, as in most other parts of the kingdom.

The Duomo, begun in 1355, of white marble, but not completed till a century later, is a fine specimen of the Italian-Gothic. In the centre of the west front is a fine and unaltered rose window. The façade is remarkable for its simplicity. The interior has been much modernised, but the transepts contain two rich and florid Gothic altars. There is a Massacre of the Innocents, by *Fiasella*, surnamed *Sarzana*, from this his birthplace. In the façade are three statues, one of which represents Pope Nicholas V. 1447-1455), Thomas of Sarzana, who, as his name imports, was a native of this town: his mother, Andreola de' Calandrini, is buried within. Though born of a very poor and humble family, he was entirely free from the besetting weakness of nepotism. He was the munificent protector of the Greeks when driven into Italy by the capture of Constantinople; an event which, as it is said, he took so much to heart, that it hastened his end.

The castle extends in a fine mass, as well as the ancient fortifications of the city.

In this neighbourhood the contadine wear bonnets or hats which would be rather too large for a full-grown doll, and whimsically placed on the crown of the head.

Sarzanetta (*Inn*, middling), a "rocca," or fortress, built by the celebrated Castruccio Degli Interminelli, the Signore of Lucca, for the purpose of defending the territory against the Malaspina family, from whom it was won. It is a finely preserved specimen of ancient military architecture, with its commanding keep harmonising with the fortifications of the town.

Dogana. Pass the Sardinian custom-house, and enter the territory of Massa Carrara. (See Rte. 39.)

SECTION III.

AUSTRIAN DOMINIONS. LOMBARDO-VENETIAN KINGDOM.

1. *Passports.*—2. *Money.*—3. *Weights, Measures.*—4. *Posting.*—5. *Territory.*—6. *Nature of the Country, Agriculture, Productions.*—7. *Language.*—8. *Fine Arts of Lombardy.*

Routes.

ROUTE.	PAGE
18. *Lecco* to Milan	127
19. *Como* to Milan, by *Barlassina*	127
20. *Como* to *Milan*, by *Monza*	133
20*a*. Milan to Varese, by Saronno	192
21. Milan to *Pavia* and Genoa	194
22. Milan to *Lodi* and Piacenza	203
23. Milan to *Cremona*, *Mantua*, Padua, and Venice	206
24. Milan to *Chiari* and Brescia	228
25. Milan to *Bergamo* and *Brescia*	228
26. Brescia to *Verona*, *Vicenza*, *Padua*, and *Venice*	248
26*a*. Verona to Mantua	271
27. Venice to *Rovigo* and Ferrara	350
28. Venice to Trieste	352

PRELIMINARY OBSERVATIONS.

1. Passports.

Here, as in every other part of the Austrian dominions, *no person can cross the frontier without a passport signed by an Austrian minister.* No exceptions are made. On quitting Milan, or Venice, the passport must be *visé* by the police, and the signature of the Sardinian Consul obtained if the territory of that power is to be entered. It is also advisable that every person who passes from Milan to the south-eastern frontier of France should have the signature of the French Consul. If this be omitted, some delay is occasioned; and it is necessary to procure a new passport from the French police, instead of the ordinary provisional passport.

2. Money.

Money calculations are rather perplexing in consequence of payments being made in three currencies—in Lire Milanesi, Lire Austriache, and Lire Italiane.

The Lira Milanese is a nominal coin: it is divided into 20 soldi, and each soldo is divided into 12 denari. The Lira Austriaca is the zwanziger of the German provinces of Austria, being the third part of a florin, and containing, therefore, 20 kreutzers. In Lombardy it is divided into 100 centesimi. Ten centesimi are sometimes called a soldo, and in the Venetian part of the province a piece of 5 centesimi, which is equivalent to the kreutzer of Germany, is called a carantano; but this name is hardly known at Milan. The Lira Italiana is the same in value and subdivision as the French franc; in fact, the only coins current under this name are the francs of Sardinia and France.

The government offices, as the Post-office, &c., always employ the Lira Austriaca, and, though they take large French money, it is always at a discount. The usual loss on each Napoleon is half a zwanziger. The hotel-keepers like to make out their accounts in French francs. Though the larger shops usually employ the Lira Austriaca, the greater number, and the restaurateurs and cafés, charge in Milanese currency.

The following are the comparative *current* values of these coins :—

I.

Lira Italiana, or French Franc.		Lira Austriaca, or Zwanziger.		Lira Milanese.	
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi.
1	—	1	15	1	8
2	—	2	30	2	16
3	—	3	45	4	4
4	—	4	60	5	12
5	—	5	75	7	—
10	—	11	50	14	—

II.

L. Austriache.		L. Ital.		L. Milan.	
Lir.	Cent.	Lir.	Cent.	Lir.	Soldi.
1	—	—	87	1	4
2	—	1	74	2	8
3	—	2	61	3	12
4	—	3	48	4	16
5	—	4	35	6	—
10	—	8	70	12	—

III.

Milanese.			Austrian.		Italian.	
Lir.	Soldi.	Den.	Lir.	Cent.	Lir.	Cent.
1	—	—	—	88	—	76
2	—	—	1	76	1	53
3	—	—	2	64	2	30
4	—	—	3	52	3	07
5	—	—	4	40	3	84
6	—	—	5	28	4	60
7	—	—	6	16	5	37
8	—	—	7	06	6	14
9	—	—	7	94	6	91
10	—	—	8	82	7	68

Since the 1st Nov. 1823, the legal currency of Lombardy has been decreed to be,—in gold, the Sovrana d'oro, equivalent to 40 Austrian Lire, and equal to 34 francs 80 centimes; and in silver, the Lira Austriaca.

The exchange for a Napoleon at the money-changers' is usually from 23½ to 24 Lire Austriache.

The following are the values of some of the principal coins of the neighbouring states:—

	Francs.			Zwanziger.			Lira Milanese.	
	Fr.	Cents.		Lir.	Cents.		Lir.	Soldi.
Conventions Thaler	5	22	=	6	0	=	7	4
½ the above is the Kaisergulden, or Austrian florin	2	61	=	3	0	=	3	12
Francescone	5	49	=	6	30	=	7	11
The Roman Scudo, and the Colonnato	5	40	=	6	15	=	7	8

Printed papers of the current value in exchange of the principal coins of other states may be readily obtained at Milan.

3. WEIGHTS.—MEASURES.

Weights.—The weights and measures of Lombardy are extremely various and confused. Until within a few years there were in use, 11 units of money, 100 of linear measure, 120 of superficial measure, and a still greater number of measures of capacity. Some clearness has been gained by the use of, and by reference to, the French metrical system, which is still used in some of the government transactions. Some of the most commonly occurring measures are here given.

The libbra piccola, the ordinary commercial weight, is divided into 12 once, 288 danari, and 6912 grani, and equals 5044 English grains, or 0·32679 kilogrammes. Thus 100lb. of Milan = 72·06lb. avoirdupois, or 32·68 kilogrammes.

The libbra grossa is equal to 28 once, or 2·33 of the libbra piccola. Hence 3 libbra grossa equal 7 libbra piccola, and 100 libbra grossa equal 168·2lb. avoirdupois, or 76·25 kilogrammes.

Liquid Measures.—The brenta is divided into 3 staia, 6 mine, 12 quartari, 96 boccali, and 384 zaine or terzeruole, and contains 18·86 English gallons.

Measures of length.—The braccio is divided into 12 once, 144 punti, and 1728 atomi, and is equal to 23·42 English inches, or 1·95 feet, or 0·5949 of a French mètre.

The mile is by chap. 161 of the *Statuti criminali* fixed at 3000 braccia da legname. It is consequently equal to 1952 English yards, or 1 mile and 190 yards, or 1784 mètres, or 941 klafter of Vienna.

The Italian mile, which is sometimes used, is the same as the geographical or nautical mile, and is equal to 2025 English yards, and 1852 mètres. Eight of the former miles, called Milanese or common Lombard miles, make a post. As the post is reckoned and charged not merely in reference to the length of the road, the number of posts does not afford a satisfactory indication of its length. It will be seen, therefore, that the distances given below in English miles do not always correspond with the above value of the post. The distances being in many cases known by actual admeasurement, these are of course preferred.

At *Venice* other weights and measures are in general use; but it is unnecessary to mention more than the following. The pound weight, by which all, except very heavy materials, are purchased, is the libbra, peso sottile; it is

divided into 12 oncie, 72 sazi, or 1728 carati, and equals 4650 English grains; hence 100lb. peso sottile equal 66·4lb. avoirdupois.

The braccio for woollens equals 26·61 English inches; that for silks equals 24·8 English inches.

The Venetian foot equals 13·68 English inches, or 1·14 feet.

4. Posting.

For each horse per post - - - - -	3	16	Austrian lire.
Postilion - - - - - - - - -	1	0	
Hostler for each pair of horses per post -	0	30	
Calesse, if furnished by the maestro di posta	0	92	

The following are the general regulations:—The postmaster is bound to furnish a *calessa* from station to station: very rumble-tumble concerns they are. The tariff is as above. The postilions are, of course, not contented with the regulation fee; usually, if there are two horses, you pay the tariff of a third horse to the postilion, but they always grumble, even if you offer them more than double; and usually, the older the postilion is, the less he is to be satisfied.

Carriages are divided into three classes, which, with their load, must not exceed the following weights, all calculated according to the Vienna standard. 100 pounds Vienna weight = 123½ lbs. avoirdp. = 56·01 kilogrammes.

Species of Carriage.	Lbs. of Vienna weight.	Horses.
A. of the lightest build, as open calèches with four seats, or half open with two - - - - -	not exceeding 600	- 2
	exceeding 600	- 3
B. of a medium size, as close carriages with two seats, and half closed with four, or with a small head,	not exceeding 500	- 2
	from 500 to 800	- 3
	exceeding 800	- 4
C. of a heavy build, as carriages, whether with two or four seats, entirely covered and enclosed,	not exceeding 600	- 3
	from 600 and not exceeding 800	- 4
	exceeding 800	- 6

§ I. In calculating the weight, the passengers are reckoned at the following rates:—

	Lbs. of Vienna weight.
An individual of twelve years and upwards - - -	100
A child from five to twelve years - - - -	50
Two children, under the age of five years - - -	40

A single child of five years, or under, is not reckoned.

With respect to the ages of children, the declaration of the traveller suffices without further proof. The postilion is not calculated in the weight of the load.

§ II. The baggage is reckoned thus:—

	Lbs. of Vienna weight.
A bundle, a carpet-bag, and an imperial, when this occupies all the top of a covered carriage with four seats, each at -	100
An imperial, occupying all the top of a covered carriage with two seats, or a half-closed carriage, or half an imperial, &c., fastened to the carriage, each at - - - - - -	50
A valise or portmanteau, when fastened outside the carriage, and 2 ft. long, 1½ wide, not more (1 Vienna ft. = 12·45 inches Engl.), each at - - - - - - - - - -	50

§ III. Bags or boxes for caps and hats, if hung on the outside, or any parcels or small bundles placed within the carriage, are not reckoned.

These regulations, as to weight, look troublesome upon paper, but they are rarely insisted upon.

The following table may assist the traveller in his calculation as to horses:—

Post.	2.		3.		4.		5.		6.	
	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.	Aust. l. c.	Ital. l. c.
1	6 32	5 50	9 48	8 25	12 64	11 00	15 80	13 75	18 96	16 50
1¼	7 90	6 88	11 85	10 32	15 80	13 75	19 75	17 19	23 70	20 63
1½	9 48	8 25	14 22	12 38	18 96	16 50	22 76	20 63	28 44	24 75
1¾	11 06	9 63	16 59	14 44	22 12	19 25	27 65	24 07	33 18	28 88
2	12 64	11 00	18 96	16 50	25 28	22 00	31 60	27 50	37 92	33 00
2¼	14 22	12 38	21 33	18 57	28 44	24 75	35 55	30 94	42 66	37 13
2½	15 80	13 75	23 70	20 63	31 60	27 50	39 50	34 38	47 40	41 25
2¾	17 38	15 13	26 07	22 69	34 76	30 25	43 45	37 82	52 14	45 38
3	18 96	16 50	28 44	24 75	37 92	33 00	47 40	41 25	56 88	49 50

5. TERRITORY.

The ancient kingdom possessed by the Longobardi, or *Longbeards* (whose name is a curious proof of the permanence of our Teutonic tongue), extended from the Apennines and the Po to the Alps, excepting Venice and some few border districts. From this great and opulent territory large portions were detached at various times by the Venetians, constituting nearly the whole of their *terra firma* dominions. A respectable portion was taken by the dukes of Savoy on the W. Mantua, Modena, Parma, Piacenza, Guastalla, all were dismembered from Lombardy, and erected into Imperial or Papal fiefs. The Swiss appropriated the Valtellina; and the Italian Balliages of Switzerland, now the canton Ticino (which still retains so many features of ancient Lombardy), resulted from this acquisition. (See *Novara.*) The republic of Milan became subject to the Lordship of Matteo Visconti I. in 1288. The Visconti gained a great extent of territory which had belonged to the other Lombard republics; and their domains were converted into the "Duchy of Milan" by the Emperor Sigismund, in 1395. Milan, when acquired by the Spanish branch of the House of Austria, was thus reduced into comparatively narrow bounds. But we are apt to consider ourselves still in Lombardy throughout the whole of the ancient territory. The treaty of Vienna, in 1814, restored to Austria all the possessions enjoyed by that house before the wars arising out of the French revolution, and also gave a great deal more—Venice, and the whole of the Venetian *terra firma*, the Valtellina, and some smaller districts. These possessions were erected into a distinct kingdom, and still possess a national character widely different from the rest of Italy; and though the administration of the whole of the Austrian dominions is guided by an uniform spirit, yet the forms and details of the government are widely different from what they are to the north of the Alps.

The kingdom is divided into two governments—Venice, with 2,168,553 Inhab.; and Milan, with 2,588,526 Inhab.

6. Nature of the Country.—Agriculture.—Productions.

In the earliest times of the history of Italy, the whole of that rich country which now bears the name of Lombardy was possessed by the ancient and powerful nation of the Tuscans. Subsequently numerous hordes from Gaul poured successively over the Alps into Italy, and drove by degrees the Tuscans from these fertile plains. At about the beginning of the second century before Christ it became a Roman province. Large tracts of country, which, from being swampy or covered with forests, were uninhabited and unfit for cultivation, were now drained and levelled, and the whole assumed an appearance of prosperity and opulence which was not surpassed, if equalled, by any part of the Empire. "The splendour of Verona may be traced in its remains; yet Verona was less celebrated than Aquileia or Padua, Milan or Ravenna. But from the age of Tiberius the decay of agriculture was felt in Italy. In the division and decline of the Empire the country was exhausted by the irretrievable losses of war, famine, and pestilence. St. Ambrose has deplored the ruin of a populous district, which had been once adorned with the flourishing cities of Bologna, Modena, Regium, and Placentia. The barbarians who took possession of Italy on the fall of the Western Empire were compelled by necessity to turn their attention to agriculture, which had been long in such a state of progressive but rapid depression, that the country could not furnish the imposts on which the pay of the soldiery depended, nor even a certain supply of the necessaries of life."—Gibbon. After the occupation of Northern Italy by the Lombards, and the restoration of a tolerable degree of security and quiet, agriculture gradually improved. In spite of the constant warfare of the neighbouring cities during the existence of the Italian republics, both the towns and country advanced in population and wealth. Though the greatest territorial improvement of Lombardy took place, perhaps, at an æra rather posterior to that of her republican government, yet from this it primarily sprang, owing to the perpetual demand upon the fertility of the earth by an increasing population. The rich Lombard plains, still more fertilised by irrigation, became a garden, and agriculture seems to have reached the excellence which it still retains. Though Lombardy was extremely populous in the thirteenth and fourteenth centuries, she exported large quantities of corn. Many canals were cut: the *Naviglio Grande* was commenced in 1177, and completed in 1272; that of Pavia, though only recently put into its present complete state, was begun in 1359; that which runs through Milan, in 1440, and finished in 1497; those of Bereguardo and the Martesana were begun in 1457; and that of Paderno in 1518. These canals, and the general character of the land, give to the internal districts of the plain a considerable similarity to Flanders.

At the present time this fertile section of the Austrian empire, situated between the northern and the maritime Alps, and stretching from the frontiers of Piedmont to the Adriatic, comprises the most generally productive part of Italy. It is distinguished for its mulberries and silk, its rice, Indian corn, and wheat, its Parmesan and its stracchino cheese. The vine, olive, chestnut, and a great variety of fruits are raised. Potatoes and various vegetables are also grown; and the inhabitants are in a better condition than in most parts of Italy, if Tuscany be not excepted. The farm-houses are often large, but inconveniently and scantily furnished, and, generally speaking, there is a great absence of completeness about the dwellings and in the implements of husbandry: many things are found out of order; and we seldom fail to observe a prevalence of the *make-shift* system in agriculture, as well as in other branches of industry.

There is, however, a great variety in the pursuits, as well as in the habitations, of the people. Those in the mountain or hilly regions live and work very

differently from those in the low countries of Lombardy and Venice. The flat countries derive their fertility from the mountain regions which fill those great reservoirs the lakes of Maggiore, Como, and Garda with the water which is carried downwards by the rivers, and serves to flood the rice-fields and other lands requiring irrigation.

1. *The Mountainous Region* comprises the high northern parts of the provinces of Bergamo, Brescia, and Como, and the province of Sondrio. The lower heights of the Alps consist of woodland and pastures. The wood is chiefly fir, larch, birch, oaks, and chestnut; the pastures in the mountain slopes and valleys. The herds (Bergami) ascend with their families, horses, and cattle to great elevations on the Alps during summer, and descend gradually, as is the case in Switzerland, when winter approaches, to the valleys and low country. Cultivation is attended to with great labour on the southern declivities of the mountain region; the ground being formed in terraces, and the earth frequently carried up to supply what has been washed down by the rain. The vine is cultivated on the slopes or terraces. Walnut and mulberry trees are also grown. Common fruits, some hemp and flax, barley, rye, Indian corn, buckwheat, millet, potatoes, common and kitchen vegetables, are all grown, though not in great abundance. Wax and honey are collected; the latter, especially that of Bormio, is delicious. The heritage of families is subdivided, even to the measure of a few yards: the ground is covered with landmarks. These properties are often subject to the devastations of the torrents, which destroy houses, bridges, and roads: they have in general a poor sandy soil, or a clayey bottom degenerating easily into marsh.

Marshy grounds occur at the upper and lower extremities of the lakes. The wines of this region are exported to Switzerland and the Tyrol. They are said to improve when sent to the north, and to deteriorate when brought down to the flat country. Calves, kids, lambs, small goats, milk-cheeses, and the rich cheese called *stracchino;* butter and honey; fire-wood and charcoal; walnut, larch, and pine timber; granite, marble, slates, and bricks; iron, steel, arms, agricultural and smiths' implements; clothes, and some hemp; and all the commodities which the inhabitants of the high country export, are exchanged with those of the Milanese, and other low countries, for the produce and fabrics of the latter.

2. *The Littoral Region* comprehends the districts of Gravedona, Dongo, Bellaggio, Menaggio, Bellano, Lecco, and Erba, in the province of Como; Lovere and Sarnico, in Bergamo; and Iseo, Gargnano, Salò, and Dezenzano, in Brescia.

The littoral parts of the lakes (*riviere lacuali*) belong to the elevated region, and form the sides of high mountains, which shelter them in a great measure from the cold winds. They are exposed to the warm air from the S., and from the lakes; they are rarely subject to frost or snow, and in these districts the climate is much more temperate than on the hills and plains situated in a lower degree of latitude. The lemon is cultivated in a few places, not only for ornament, but for profit.

These districts produce much wine and silk; the country is covered with villas and gardens, adorned with cypresses, magnolias, or with acacias: on the rocks the *Agave americana* (aloe) grows; but, in proceeding a little into the country, in some places there are rugged hills and pasture grounds,—in others, torrents, forests, and all the sterility of the mountain region reappears.

Properties are much divided on the Lake of Garda (district of Gargnano); a few yards of ground set apart for the cultivation of lemons suffice to maintain a whole family. The peasants are, properly speaking, gardeners. In this district are almost entirely produced the 11,800,000 lemons and the 40,000 lbs. of laurel oil which are due to the province of Brescia.

The lemon-trees are sheltered in winter and cold weather by sheds, which cover them. This region is chiefly dependent on the former for timber. The cultivation of the mulberry is greatly extending, and that of the olive decreasing.

It must be noticed that for several years the mulberry has by degrees supplanted the olive, because the product of the mulberry-tree is more constant, and the time of crop less distant, whilst with the olive there are alternate years of abundance and scarcity. The olive crop is gathered towards the end of the year, and remains long exposed to accidents. In the province of Brescia, within these last 36 years, the production of silk has increased from about 1,900,000 lbs. to more than 3,600,000 lbs.; that of oil has diminished from 400,000 lbs. to 180,000 lbs.

3. *Hilly Region.* This region extends, forming a rather narrow belt of country, immediately N. of the low country, along the upper parts of the provinces of Milan, Como, Bergamo, and Brescia.

The chief productions of the hill country are the finest silk, wines, corn, maize, *panico*, millet, chestnuts, and fruit, besides vegetables.

The declivities facing the N. have the most elevated summits, and are covered with forests. In the environs of Como (Travernerio, Geronico) are great pine forests. Cypresses are very frequently found. The water in some places is scarce, and the cultivation of the fields, even in the great valleys, is neglected.

The properties are less divided than in the mountain region; still they are always split into small stewardships (*Massarie*), of the value of from 15,000 to 20,000 francs.

Few peasants are proprietors; the greater part are simple tenants, and pay in kind. They keep cows and bulls, but milk, cheese, and butter are scarce: part of these articles are introduced from the mountains, and part from the low country. There are few goats and sheep.

The inhabitants attend principally to the cultivation of silk, and with the money gained from this production they provide themselves decently with the necessaries of life. The houses in general are large, well aired, and clean, which they owe chiefly to the use these rooms are put to in rearing silk-worms, as the worms are always more prosperous in good apartments. Here, as everywhere in the Lombardian provinces, the abodes of the peasantry are built of brick with tiled roofs.

Villages, hamlets, and isolated houses, with little intervening space, are spread about even on the back of the mountains, and are connected by carriage-roads, made at the expense of the proprietors and of the communes. The inhabitants are hospitable, and crimes are rare among them. There are quarries of marble; also quarries of freestone and clay beds.

The climate is salubrious, mild, and free from fogs. Hail-storms are frequent. In this region there are often clear days, when in the adjacent flat country the sun is clouded.

The wines of Montosabio and Montorfano are highly extolled, but they are seldom prepared with sufficient care for exportation.

4. *The upper flat country* comprehends part of Somma, Gallarate, Busto, Cuggionno, Saronno, Barlassina, Desio, Monza, and a part of Vimercato, in the province of Milan; Verdello, Treviglio, Martinengo, and Romano, in Bergamo; part of Ospitaletto, Castiglione, and Montechiaro, in Brescia; Canneto, Asola, Castel Goffredo, and Roverbella, in Mantua.

This region is traversed by gentle undulations which branch from the hills; siliceous earth prevails, and the soil is in many places dry, and not of natural fertility. The dry districts are often to a great extent covered with heath and other plants common to barren lands. There are still remaining forests of oak, pine, and chestnuts.

The subterranean waters are very deep, and the wells, for the greater part, are some hundred feet under ground, chiefly in the environs of Gallarate, Saronno, and Desio. The peasantry, when they have not some canal of water in the neighbourhood, are obliged to collect the rain-water in tanks, called *foppe*, or large square ditches embedded with a clayey stratum, which contain the rain-water for the use of the cattle, and which in dry weather becomes green and unhealthy. The ground is cultivated in wheat, rye, Indian corn (which last suffers much from the drought), a little buckwheat, *panico*, millet, colza, melons, and, above all, in mulberry and fruit trees, chiefly peaches.

In situations near the water the apple-tree flourishes. Meadow land is obtained by means of artificial irrigation. Asses are much used; few or no goats are maintained. The peasants are less active, less cordial, and less cleanly than in the hill country. Instead of *massarie*, or stewardships, as in the hills, it is customary to have *pigionanti*, that is, tenants who pay a rent in money for the house, and a fixed rent in kind for the ground. When in want of fodder and bedding for the cattle, the deficiency is made up by an abundant supply of lupins, colza, and with heath, which latter substance is collected for this purpose; it is cut from a portion of heath ground, and given as an appendage to a certain quantity of cultivated land. The inhabitants are much addicted to smuggling, and inclined to a licentious life, much more so than the inhabitants of the hills and of the mountains.

5. *The low flat country* comprehends Bollate, Gorgonzola, Melzo, Melegnano, and Corsico, in Milan; the provinces of Pavia, Lodi, Crema, and Cremona; Orzi-Novi, Verola-nuova, Bagnolo, and Leno, in that of Brescia; Marcaria, Bozzolo, Sabbioneta, Viadana, Borgo Forte, Mantua, Ostiglia, Lazarra, Gonzaga, Rèvere, and Sermide, in Mantua.

A gravelly soil prevails also in this region; but the same aridity does not exist as in the upper flat region. Rills of good water are easily formed by digging a very moderate depth. *Fontanili* are semicircular excavations dug in the earth, in which are placed long tubs, from the bottom of which bubble up copious streams of water. The water flows from the *fontanili* into a channel or ditch, along which the water runs and irrigates the fields. These water-ditches are, when running in their course, increased by additional tubes from other springs. The *fontanili* abound chiefly in the Milanese.

Water is also drawn from the rivers by canals. The smaller canals, *cavi* and *rugie*, are innumerable, and were cut at different times to conduct the water to higher grounds. They often encroach on each other, mixing their waters, or avoiding them by means of bridges, canals, or by syphons, called *salte di gatto*.

The waters are diligently measured by rules deduced from the law of hydrostatics, which have passed into an habitual practice. The canals are provided with graduated doors, which are raised or lowered according as the case may be: they are termed *incastri*. The measure is called *oncia*, and corresponds to the quantity of water which passes through a square hole, three Milanese inches high (an oncia of Milan equals two inches English) and four inches wide, open one inch below the surface of the water, which, with its pressure, determines a given velocity. Sometimes the same number of inches of water is given out by the day and the hour on different farms.

The value of a property depends on the command, the conveniency, and the goodness of the water; if deprived of water, it would diminish in price. Hence the state of the waters is the object of local statutes, of diligent care and keeping.

The best irrigation is that in the low lands of Milan, Lodi, and Pavia.

In the country between Milan, Lodi, and Pavia, the cheese called in the country *Grana* is made. This is the cheese usually called Parmesan. Lodi

the chief country of its production; while Milan and Pavia are celebrated for rice cultivation.

In the eastern part of Lodi and Crema the finest flax is cultivated, and exported to foreign countries by way of Venice and Genoa. In parts of Crema rice is also cultivated.

In the Cremonese country, where there is but little irrigation, the cultivation of various kinds of grain, flax, mulberry-trees, and the vine is chiefly followed. In the low parts, along the Po, towards Casal maggiore, wine is the principal production; cream of tartar is prepared there from the deposit in the wine-casks. The flax of Cremona is shorter and coarser than that of Crema.

In the higher parts of Mantua there are extensive vineyards, and in the low grounds rice is extensively cultivated.

The inhabitants of the low country are less inclined to be industrious, or to engage in commerce, than in the upper part of the country. Hence in the lower countries manufacturing industry is greatly restricted. Nevertheless, in the low Cremonese territory much linen cloth is manufactured, mostly at Viadana; as also at Pralboino, in the province of Brescia. Some classes of the peasantry, and chiefly those who tend large flocks, often change masters, and show little settled conduct.

In the Milanese districts the rich cheese called Stracchino is made from cream and unskimmed cow's milk. This cheese is also exported. The best is made at Gorgonzola, 12 m. E. of Milan.

Silk.—The culture of the mulberry, and the rearing of the silkworm, have, in commercial value, become the most important branch of Lombard industry. The white mulberry grows in plantations, and also in rows, surrounding grounds under other culture, over a great extent of Lombardy. In most places it is pollarded, and is a dwarf thickly-leaved tree. When allowed to grow naturally it attains a tolerable size.

All things considered, Italy ranks higher for her silk than any other nation. She supplies her own extensive manufactures, and exports largely, and her prices fix the universal prices of the article. In thirty years the production has grown from a small value to the enormous sum of 300,000,000 Austrian livres (more than 10,000,000*l.*), of which the Lombardo-Venetian provinces furnish one-third. In 1800 the whole produce of the Lombardo-Venetian kingdom did not exceed 1,800,000 lbs. of silk. The then principal market for Italian silk, that of Great Britain, was closed by the Berlin decrees; and the new demand from France did not at all make up for the loss of the English market. Italian silks sometimes found their way to England through Turkey, Russia, and Sweden; but the difficulty of obtaining them drew the attention of the English manufacturers to the oriental silks. Nevertheless, when peace came, the silk production of Italy received a great impulse: from 1800 to 1814 the average importation of silk into London was 786,280 Italian lbs. of Italian silk, and only 538,483 of Asiatic silk; while from 1815 to 1834 the average of Italian silk imported was 1,446,519 Italian lbs., and of Asiatic silk 1,572,051 lbs. In the progress of 20 years the silk produce of the Lombardo-Venetian provinces has trebled. The value of the silk exported from them now amounts to nearly 5,000,000*l.* sterling.

Factories for winding, throwing, and spinning silk are spread from the E. side of the Lago Maggiore to the Lake of Como—from the Olona to the Serio; and this district is distinguished for the superiority of its silk. It supplies the manufactures of Milan, and those of Como, which stand next in rank to those of Milan. After these, those of Brescia, Cremona, and a part of Mantua, are most important. Next come the provinces of Lodi and Pavia, which are less adapted, from their low and damp situation, for producing silk. The atmosphere is less friendly to the worm, which seems to work more delicately in the dry and fresh air of a hilly country. Verona, with several Mantuan districts,

produces the best sewing and twist silk; but its silk had the reputation of being uneven, many-coloured, and unclean: it is much improved of late. Padua, with the province of the Polessina, produces large quantities; but more attention is paid to the quantity than to the quality. The neighbourhood of Vicenza and Bassano produces immense quantities of silk: it is rather hard and unsupple, which is attributed to the water in which the cocoons are wound off.

In Lombardy it is not found advantageous to raise more than one brood of worms during the year. The eggs are hatched in May, before the beginning of which a supply of leaves cannot be depended on. The reeling the cocoons takes place in August. A woman seated at a vessel containing hot water, prepares and arranges the cocoons, while a girl turns the wheel on which the silk is wound. Considerable skill is required to manage the reeling. It is usually carried on in large buildings, and is a very animated spectacle.

7. LANGUAGE.

The Lombard dialects are, perhaps, the harshest in all Italy. The sound of the French *u* is generally found in them. It is not merely unknown, but quite unpronounceable, beyond the Apennines; and Verri, the able historian of Milan, supposes it was left behind by the Gauls.

8. FINE ARTS OF LOMBARDY.

For painting see Kugler's Handbook of the Italian Schools, ed. Eastlake.

Respecting the modern state of art there are very conflicting opinions. *Appiani* (now dead) and *Diotti* (living) are much praised by the Italians. *Hayez* is ranked low by the Prussian Artists and extolled by the Austrians and Bavarians. *Sola*, who promised well, died young. *Palagi* and *Sabatelli*, although belonging to the Tuscan states, have worked much here; and *San Germano* has founded a good school in the inferior branch of scene-painting. In a mechanical and commercial point of view, as in engraving (in which branch *Evangelista Longhi*, *Garvaglia*, the two *Anderloni*, &c., are clever), and making reduced drawings, and the like, the Milanese continue to show much ability.

Of ancient sculpture little has been found in Lombardy. The earliest specimens of the sculpture of the middle ages are remarkably rude; fully as coarse as those of our Saxon ancestors; of which those of the Porta Romana, at Milan, executed about the year 1169, immediately after the rebuilding of the city, are a striking specimen. About a hundred years afterwards sculpture produced a class of figures almost peculiar to Lombardy. These are the figures, frequently colossal, of lions and other animals, supporting the pillars of the portals of the churches, carved out of blocks of marble. In the 14th century several Tuscan sculptors were called in; but there appear to have been also many Lombards, though their memory has not been preserved, as they do not seem to have adopted the custom, so much practised in other parts of Italy, of inscribing their names upon their works. The records of the Certosa of Pavia, begun by Giovanni Galeazzo Visconti in 1473, suddenly affords us ample information of names of the artists employed upon that most splendid building—*Amadeo*, *Brioschi*, *Ettore d'Alba*, *Antonio di Locate*, *Battista* and *Stefano da Sesto*, *Piontello*, *Nava*, *Agrate*, *Fusina*, *Solari*, and others; but without giving us the means of distinguishing, at least in this building, the parts upon which they were severally employed. They have, however, one uniform character, extraordinary delicacy of finish in the details, and a pictorial management of their figures in basso-rilievo; so that it seems as if the works of Andrea Mantegna, or Pietro Perugino, were transferred to marble. Many of these sculptors were also architects, and in estimating the works of this school it must be recollected that sculpture was never used by them as a detached ornament, but was always attached to some structure.

The pride, however, of Lombard sculpture is *Agostino Busti*, also called *Bambaja*, *Bambara*, or *Zarabaja*, who flourished in the early part of the 16th century; and by whom the cinque-cento style, or that of the Renaissance, is carried to perfection. The minute ornaments in which he delighted are usually arabesques of elegant invention, intermixed with fanciful ornament—animals, weapons, pieces of armour, flowers, insects. Busti is supposed to have died about the year 1540. *Brambilla*, who worked some time before the death of Busti, has much of his character, but with greater breadth and effect. The colossal *terms* of the Doctors of the Church in Milan cathedral, supporting one of the great pulpits, are his performance; his minuter ornaments are scarcely inferior to those of Busti. The great and interminable work of the cathedral of Milan, by furnishing constant employment, has maintained a school of considerable merit, which subsists to the present day. A great majority of the workmen and artists have always been from the neighbourhood of Como, where the profession has been hereditary from the time of the Lombards. In recent times *Marchesi* and the Monti family have acquired much reputation; and *Albertolli* and *Moglia*, and *Buzzi Leone*, have merit as ornamental sculptors.

The monuments of Roman architecture in the territory of ancient Lombardy, are not numerous. Few of them are built in accordance with the rules of classical architecture: the sculpture and the ornaments are indifferent; most of them belong to the lower empire, and have what may be considered a completely provincial character.

In mediæval architecture Lombardy offers much, both in civil and ecclesiastical buildings. The town-halls are interesting: they usually stand upon open arches; and above is the *Ringhiera*, or balcony, whence the magistrates addressed the people below.

Military architecture also exists in every variety—the rude tower of the periods of Queen Theodolinda or King Berengario; the castellated palace of the *Signori*, in the ages of the Italian republics; and the regular fortifications which, invented in Italy, have become universal in Europe.

The earlier Lombard or Romanesque churches exhibit a very peculiar character, *e. g.* the cathedral of Verona. It is very marked, and will be found to exist in almost every structure of that class. Of Gothic, there are two distinct schools: the one simple and bearing much analogy to that of Florence, the other highly ornamented and introduced from Germany, which produced the Duomo of Milan.

Many of the Gothic and some of the cinque-cento buildings are of moulded brick, to which are added basso-rilievos of terra-cotta, modelled by hand. This mode has been carried to a degree of excellence which can only be appreciated on the spot. The colour is a shade lighter than that of our Tudor buildings; the durability of the material is such as to be perhaps more lasting than marble. In the style of the Renaissance, Lombardy excels. The works of Bramante and Solari are full of imagination and effect. In later times Palladio had comparatively little influence; in civil architecture, the palaces of Milan, and Pavia, and Cremona, are inferior to those of Verona or Genoa. At present the architects in most practice have been formed, either directly or indirectly, by the French school.

In the middle ages Lombardy was the great instructress of Christendom in civil law and in medicine; and in modern times science has been cultivated here with success; while, in imaginative literature, Monti is one of the most elegant of modern Italian poets, and the name of Manzoni is an honour, not only to Lombardy, but to the Italian tongue. His historical novel, the Promessi Sposi, should be in the traveller's hands in his excursions at Milan. It is a guide both to the scenery and the history of the land.

ROUTE 18.

LECCO TO MILAN.

3¼ posts. 32 m.

Lecco. (*Inns:* Leone d' Oro; Croce di Malta; Albergo Reale.) This town is beautifully situated on the shore of the lake, whose waters sometimes rise into the town. It is a place of some industry, having manufactures of silk and iron.

The road which connects Lecco with Milan is called the Strada militare, being a continuation of the great military road across the Stelvio, which is carried along the eastern shore of the Lake of Como. (See *Handbook for South Germany*, Rte. 214.) On leaving Lecco, the road crosses the Adda, by a bridge of 10 arches, built by Azzo Visconti in 1335. The river is here flowing from the Lake of Lecco into the Lake of Olginate, or Pescate. About six miles from Lecco, a little to the rt. of the road, is the village of Greghentino, which gives its name to the neighbouring valley. Not far from this place, in descending to the Lake of Olginate, may be seen an enormous assemblage of erratic boulders. A geologist has described the spot by saying that it looks like a battle-field in the war of the giants.

The road all the way from Lecco to Monza skirts the district which is known by the name of La Brianza, the last elevations of the Alps, or what may be called the Subalpine hills, towards the great plain of Lombardy. Its boundaries are not exactly fixed, but generally the Brianza is held to include the hilly country between the Adda and the Lambro, from Lecco and Valmadrera, down to Monza, and on the W. of the Lambro, from the neighbourhood of Arosio to Como, and the foot of the mountains lying between the Lakes of Como and Lecco. These mountains enclose the head valley of the Lambro, called the Vallasina. The Brianza is celebrated for its richness and beauty: its intelligent inhabitants are masters of the art of cultivating the mulberry and rearing the silkworm, as well as in the preparation of the raw article for manufacture. The finest silk in Lombardy is produced in this district.

1½ Carsaniga. To the eastward of this lies the Montorobbio, which produces the best wine of the Milanese.

1 Monza. See Rte. 20.

The Strada militare for half the distance to Milan runs nearly parallel to, and at a short distance from, the railroad. Half way to Milan it crosses the railroad, and runs in a straight line to Loreto, where it falls into the Bergamo and Brescia road, and enters Milan by the Porta Orientale. The old post-road enters Milan by the Porta Nuova, running during the last two miles close by the side of the canal of the Martesana. To the rt. of the road, about two miles after having crossed the railroad, is Bicocca, where the French, under Lautrec, were defeated by the Imperialists, 27th April, 1522.

1½ MILAN. See Route 20.

ROUTE 19.

COMO TO MILAN, BY BARLASSINA.

3 posts (26¼ m.)

Como, 20,000 Inhab. (*Inns:* the *Angelo* is the best: it is pleasantly situated on the edge of the quay, on the E. side of the little port, lately improved. Opposite is the *Albergo d' Italia*, which is tolerably good. The *Corona* is also a good inn, but is outside the town.) A railway is now open from Como to Milan, passing by Camnago and Monza, distance 28 Eng. m.; 3 or 4 trains start daily; there are still vetturini going by the ordinary road.

Como, situate at one end of the lake called by the Romans the Lacus Larius, was anciently a town of considerable importance. A Greek colony having been settled in this district by Pompeius Strabo and Cornelius Scipio, and subsequently by J. Cæsar, Comum was made the chief seat of this colony. It had hitherto been an inconsiderable place, but from that time it rose to a great degree of prosperity under the name of Comum Novum. It appears from the letters of the younger Pliny, who was born at Comum, th

his native city was, in his time, in a very flourishing state, and in the enjoyment of all the privileges which belonged to a Roman corporation. There are traces of this Greek colony in the names of many places on the lake, *e.g.* Nesso, Pigra, Lenno, Dorio, &c. Como does not figure in history from the fall of the Roman Empire till the year 1107, about which time it became a free and independent city, and engaged in wars with Milan, which ended in its total destruction in 1127. It was rebuilt by Frederic Barbarossa in 1155, and four years afterwards was fortified. It remained a republic for two centuries, until it fell under the dominion of the Visconti, the lords of Milan. Since that time Como has followed the fortunes of Milan.

Como is a place of considerable trade and industry. Its silk fabrics formerly stood next in rank to those of Milan. The stuffs known by the names of *mantini* and *amorelle* had a wide reputation; which was gradually lost, owing to the manufacturers lessening the quantity of raw material employed. A committee was lately formed to take measures for recovering the lost credit of the Como fabrics, and some improvement has taken place. Time was when the number of looms at work at Como exceeded those of Lyons. Como has manufactures of silks, woollens, cotton, yarn, and soap; the latter is much esteemed. It trades from its port on the lake chiefly with Ticino, and parts of Germany. It exports rice, raw and manufactured silks, and a few other articles.

The view of Como from the N. is peculiarly striking, the city being spread out on the undulating shore of the lake; and in the background is the ancient picturesque tower of the *Baradello*, connected with one of the most important passages in the history of Milan. Ugo Foscolo used to say that it was impossible to study in the neighbourhood of Como; for the beauty of the landscape, always tempting you to the window to look out, quite prevented you from giving proper attention to your book.

The *Cathedral*, or *Duomo*, is a very beautiful building, the beauty of the architecture being heightened by the richness and solidity of the material used in its construction. It is of marble. A long series of architects, of whom *Lorenzo de' Spazi* was the first, from 1396 to the last century, have been engaged upon it. The façade, as it stands, was begun by *Lucchino di Milano*, in 1460, and completed, between 1487 and 1526, by *Tomaso Rodario*, of Maroggia. This architect was also a sculptor, and an excellent workman. Many of the statues are executed by his own hand. But he was criticised by a fellow artist, the celebrated *Christoforo Solaro*, nicknamed *Il Gobbo*, or the Hunchback; and by his advice the designs for the other parts were altered, perhaps improved. The cupola, or dome, was completed about 1732, by *Juvara*. The effect of this length of time, and variety of architects occupied in its construction, is a corresponding variety of style in different parts of the duomo. The façade is Gothic with the exception of "the three entrance doors, which are round-headed, and of the richest Lombard style: the façade is divided by slips, or pilasters, with statues all the way up, enclosing a most magnificent rose, and studded with the richest tribunes and canopies; elegant trefoil corbels circulate round the cornice and pinnacles, the centre of which chiefly presents a circular temple of small columns on brackets, rising from a tall pedestal and supporting a diadem of lesser pinnacles, and is unique."—*Hope*. The lower portions of the pilasters, and of the façade, are covered with curious emblems, some *masonic*, some religious, interspersed with texts and inscriptions in a beautiful Gothic letter,—

"The scrolls that teach thee to live and die."

Many of these bas-reliefs are types; *e.g.* a fountain, a vine, a lily, a church upon a hill. Amongst the larger basso-rilievos, the Adoration of the Magi in the arch of the door should be noticed; but the most remarkable ornaments of this front are the statues

of the two Plinys, erected by the Comaschi of the 16th centy. to their "fellow citizens." They are placed under canopies worked in an ornamental style by Rodario. The younger Pliny was much attached to Como, and he resigned a considerable legacy in its favour, founded a school, built a temple, and fully deserves commemoration as a benefactor.

Verona has also claimed the honour of being the birthplace of the elder Pliny; but all the ancient authorities are in favour of Como, where the Plinian family was long established. Of the younger Pliny, there is no doubt that he was born here. Very many inscriptions have been found at Como relating to the family: one, much mutilated, is built into the wall of the S. side of the Duomo, relating to a Caius Plinius Cæcilius Secundus, and who may be (though some doubt has been raised by antiquaries) the individual of whom Como is so justly proud.

The other sides of the exterior are in the style of the Renaissance. The lateral doorways, particularly that on the northern side, with angels and fanciful columns, are elegant. Both these doorways are executed by Rodario. The arabesques are interspersed with birds, animals, serpents, and children. The cupola is in the complicated and overloaded style of the French architecture of the 18th century.

In the interior of the Duomo the nave and two aisles are Gothic, the transepts and choir are the Italian of the Renaissance. The painting and gilding of the vault have been restored. The prelates and patron saints of Como are introduced in the fretted groining; and stained windows, now in preparation, are to be added.

Paintings and monuments. — Luini. The Adoration of the Magi, in distemper upon cloth. In this painting the artist has introduced a giraffe, drawn with tolerable correctness. This seems to show that the animal had then been seen in Italy.—St. Jerome, or rather the history of his life, in compartments.—The Nativity, also in distemper. In this painting Luini's sweetness of conception is exemplified in the expression of the Virgin mother. — Another picture, St. Christopher and St. Sebastian, attributed to *Luini*, is probably only a copy.

Gaudenzio Ferrari. The Marriage of the Virgin, a fine and unaltered specimen of this master.—The Flight into Egypt, in distemper.

The Altar of Santa Lucia, by *Tomaso di Rodario*, who has inscribed his name as the artist, 1492. The smaller statues of this altar are beautiful; so also are the candelabra, which, however, are partially and injudiciously concealed.

Altar of St. Abondio, third Bishop of Como; his statue in the centre; his miracles in compartments or tablets around.

Altar of Santa Apollonia, erected by Ludovico di Montalto, a canon of the cathedral, in the same rich and singular style.

Altar of Sant' Ambrosio, erected in 1482, by John de Veludino, another canon.

Altar of the Vergine dell' Angelo, a fine altar-piece, representing St. Jerome, St. Francis, St. Carlo, and St. Anthony. In front, the Canon Raimundi, by whom it was presented.

In a niche in the N. transept is a marble figure of ancient sculpture, probably Marsyas; but, two or three holes having been driven in the body, it is now doing duty as St. Sebastian.

Chapel of the Vergine dell' Assunta, called the Altar of the Marchese Gallo. The Baldachin of marble is splendid.

A modern altar-piece, by *Marchesi*. St. Joseph and our Lord as a child; not without merit, and considered as one of the best productions of this artist.

Altar of the Mater Dolorosa—Altar of the Cenacolo, both with fine sculptures as large as life: the first an entombment.

Altar-tomb of Bishop Boniface of the 14th century, a fine specimen. The statue of the bishop, sleeping in death, is striking; and the common people here, believing him to be a saint, have injured the effigy by their touches and kisses.

Monument of Benedetto Giovio, the

historian of Como. Benedetto was the brother of the more celebrated, but less worthy, Paolo Giovio. He was the first exact archæologist who arose during the revival of letters. One of his most important works, yet in manuscript, is a *Thesaurus* of Roman inscriptions found in this country; and it is said that not one spurious inscription has been detected in these collections. He died in 1544, and was buried here with great solemnity. In Italy the privilege of sepulture in churches was not generally allowed. At Como, previously to 1520, none could be interred in the Duomo except members of the Chapter or magistrates.

There are two organs; one built in 1596, but afterwards much improved; the other, in 1650, by Father Hermann, a German Jesuit. The former one is rather out of repair, the tone of the latter is exquisite. Just as you enter the Duomo are two animals, neither lions nor tigers, but something between both, supporting *Bénitiers*. These, without doubt, are remains of the porch of the original cathedral, and supported its columns. The Bishop of Como has an extensive diocese, extending over the greater part of Italian Switzerland. The Duomo was wholly built by voluntary contributions, the Comaschi taking great pride in this chief ornament of their town and diocese, and the manner in which the edifice was begun by the people is recorded in the inscriptions which it bears.

The baptistery is attributed to Bramante; and it is quite worthy of his reputation. It is circular, and exhibits the last gradation of the Renaissance.

By the side of the Duomo stands the *Broletto*, or town hall, of marble, in thirty-four courses of black and white alternately, and with one entire course of red, and a few red patches. This building, completed, according to the inscription on the front, in 1215, is interesting as a memorial of the ancient days of the independence of the Italian republics; and such a Broletto is, or has been, in every Lombard city. The lower story is a *Loggia* upon open arches. Above is a floor with large windows, where the chiefs of the municipality assembled; and from the middle window projects the "*ringhiera*," whence they addressed the crowd of citizens convened in *parliament* below; for, in the constitutional language of ancient Italy, the *parliamento* was the primary assembly of the democracy, from whence the powers of government originated, and to which the ultimate appeal was to be made.

The lower arches here are pointed, the upper circular.

Como possesses some curious antiquities,—none more remarkable than the church of *San Fedele*. This building is considered to be of the era of the Lombard kings, and the exterior is nearly unaltered. It was for some time used as a cathedral before the erection of the present one: it has a triangular arch with straight sides over the entrance, octagonal cupola, and round apsis, small galleries outside under the cupola, and a triforium or gallery inside for the women. The style is not unlike that of the oldest churches of Cologne. It contains some very rude but remarkable imagery; *e. g.* a conflict between a dragon and a serpent, flanking a door-way (itself most singular) by the side of the apsis. The interior has been considerably modernised. In the unaltered parts serpents and lions abound. One monster sustains the holy water. There are some good frescoes here by *Camillo Procaccini*.

St. Abondio. In the suburb named that of the Annunciata, and "on the site of the ancient city, at a small distance from the present one, is the church of San Carpofera, first Bishop of Como, reckoned the oldest of the place, with round apsis and square tower. The church was first dedicated to St. Peter and St. Paul, and after the death of St. Abondius, third Bishop of Como, in 469, to that holy prelate, buried within its precincts. It was the cathedral of the old city, presents single round-headed windows, with small pillars and arches, again enclosed in broad flat borders of the richest arabesque and basket-work. Though small, it has double aisles, and of the outermost

range the pillars are smaller and the arches lower than of the innermost."—*Hope*. It contains the tombs of several of the bishops of Como.

The *Theatre* is a handsome building, standing behind the Duomo upon the site of the old castle.

Liceo Imperiale e Reale, recently completed. The front is adorned with busts of the great men whom Como has produced. It contains reading-rooms, a bust of the celebrated singer Madame Pasta, a collection of natural history, a laboratory, &c., and is well organized and conducted.

Piazza Volta, so called from the very eminent philosopher, whose statue, by Marchesi, is here. Como gave birth to Piazzi the astronomer, the discoverer of the planet Ceres, and Volta, whose elaborate discoveries seem to pervade the whole system of physical science. Alessandro Volta was born at Como, February 19th, 1745: he was intended for the law; but his first work, published in 1769, and which treated upon electricity, sufficiently announced the direction which his great talent had permanently received. He died in 1819.

Palazzo Giovio, still belonging to the family, contains a treasure of inscriptions and other antiquities—a collection begun by Paolo Giovio. Later times have added several interesting relics from suppressed churches and convents. The library contains several of the inedited works and papers of Paolo Giovio and of Benedetto the historian.

The gateways of the city are fine specimens of the military architecture of the middle ages, and add much to the picturesque appearance of the city: that which looks towards Milan is the most perfect.

The little *Port* of Como is formed by two piers, each ending in a square pavilion, the view from which is pleasing. The lake abounds with fish. Of these the most numerous is the *agone*, a *clupea*, of which there are many varieties, that of Como being the smallest, but the most savoury for food. The agoni migrate periodically from one end of the lake to the other. Strange stories are told, and perhaps believed, of an enormous fish, or rather marine animal, larger than a man, and which browses at the bottom of the lake like the Dugong.

The plan of the city of Como has been assimilated to the shape of a crab, the city being the body, and the two suburbs of *Vico* and *St. Agostino* being the claws. Vico is on the N.: it abounds with pleasant walks and handsome villas. The *Villa Raimondi* or *Adescalchi* is the most splendid of them. Near here is the *Gallia*, supposed to be upon the site of one of Pliny's villas.

The *Borgo di St. Agostino* is the manufacturing suburb of Como. The church and the Casa Gallietta, containing some tolerable pictures, are its principal objects. In the hill above is the grotto of *St. Donato*, much visited by pilgrims; and still higher is *Brunate*, also a place of fond devotion; the object of popular veneration being an ancient, uncouth image called the *Beata Guglielmina*, an English princess, unknown to history, and who, flying from her native home, became a recluse and died here. The peasant women believe that by her intercession they obtain help in nursing their children.

The inhabitants of Como and its vicinity have been celebrated as masons ever since the days of the Lombards. In the laws of Rothar, one of the earliest of the Lombard kings, mention is made of the "Magistri Comacini," who travelled the country as masons, which they continue to do at the present day. The silk-twist manufactories are worth visiting.

There is a charming walk from Como to Blevio, on the E. shore of the lake.

Above *Camerlata*, about a mile to the S. of Como, upon a rock of the hardest sandstone, stands the lofty tower of the *Baradello*, which the traveller saw in the distance when he entered the city from Switzerland. Some ascribe this building, whose castellated walls run down the abrupt sides of the steep, to the Lombard kings. It is more probably of the age of Barbarossa. It is interesting as

being the monument marking the fall of the first of the dynasties which successively tyrannised over Milan. This city, the first which claimed independence, was the first amongst the Italian republics to lose it. Her freedom dates from the peace of Constance in 1183; her thraldom from 1246, when *Pagano della Torre*, the chief of the powerful family of the *Torriani*, was inaugurated as the protector of the republic. In the hands of the Torriani the power continued until the accession of Napoleone della Torre, who, created *Anziano Perpetuo* by the people, and Vicar of the Empire by Rodolph of Hapsburgh, governed with absolute authority. The nobles whom he had exiled, guided by Ottone Visconti, were in possession of the city of Como, and on the 21st of January, 1277, Napoleone and his troop fell into the power of the enemy. The victors spared the lives of Napoleone and of all the members of his family whom they captured; but the prisoners were put in separate iron cages in the Baradello. What ultimately became of the others is not known; but Napoleone, after lingering several years, devoured by vermin, and suffering the most extreme misery, perhaps maddened by it, ended his captivity and his life by dashing his head against the bars of his prison. Upon the fall of the Torriani arose the power of the Visconti.

Great numbers of erratic blocks are to be seen in the neighbourhood of Como. The material of these boulders is usually a granite containing a great quantity of feldspath, sometimes grey and sometimes reddish, united with a quartz and mica, and popularly known by the name of serizzo-ghiandone. Many are found in the mountains between Como and Lecco. One of the most celebrated is on the mountain-pastures of San Primo, a mountain which stands at the bend of the lake, near Carvagnana and Nesso. This boulder is 59 ft. long, 39½ ft. wide, and 26 ft. high. There is another at a short distance from it, smaller, which the country people call the Sasso della Luna. Many have been used in buildings. The pillars of the church at Valmedrera, close to Lecco, which are 46½ ft. high, and 3 ft. 8 in. in diameter, were cut from an erratic block of serizzo-ghiandone found upon Mount Valmedrera at the height of 1065 ft. above the level of the lake. The geologist Curioni observed a mass of granite of about 20 cubic mètres some hundred yards above Camnago, which lies about 2 m. to the eastward of Como.

Fino. The country here has the full character of the plain of Lombardy; level, exceedingly fertile, and dotted with villas; the road often bordered by rows of trees; maize and millet the prevailing crops; mulberries interspersed in the fields. The maize is called "Gran turco." Maize is asserted to have been brought from Anatolia about 1250, which of course cannot be true, it being a native of the New World. The white mulberry, or *gelso*, was not cultivated in Lombardy for the purpose of rearing silkworms till late in the 14th century; but about the year 1507 it had become common. It is said that the unfortunate Ludovico Sforza, popularly called "il moro," introduced the cultivation of the mulberry.

1½ *Barlassina*, a borgo of some extent. Here is the church which belonged to the suppressed convent of Dominicans, now converted into an ecclesiastical seminary. The convent was founded upon the spot where St. Peter Martyr was slain, as commemorated in Titian's celebrated picture at Venice. About 2 m. further on the road is *Cesano*, belonging to the Borromeo family, who have a large villa on the outskirts of the village. There is a plantation of oranges in the grounds; but they hardly grow freely in any part of Lombardy, excepting in the warm nooks of the lakes.

About 3 m. beyond Barlassina, near Bovisio, and on a slight eminence about a mile on the rt. of the road, stands the Villa of *Mombello*, formerly belonging to the Crivelli family. It commands a fine view of the plain of Lombardy. The gardens, especially those devoted to exotics, were once very beautiful,

but the property was sold in lots, and the plantations destroyed. Here Napoleon established himself after the fall of Venice. "Negotiations for a final peace were there immediately commenced; before the end of May the powers of the plenipotentiaries had been verified, and the work of treaties was in progress. There the future Emperor of the West held his court in more than regal splendour; the ambassadors of the Emperor of Germany, of the Pope, of Genoa, Venice, Naples, Piedmont, and the Swiss republics assembled to examine the claims of the several states which were the subject of discussion; and there weightier matters were to be determined, and dearer interests were at stake, than had ever been submitted to European diplomacy since the iron crown was placed on the brows of Charlemagne. Josephine there received the homage due to the transcendant glories of her youthful husband; Pauline displayed those brilliant charms which afterwards shone with so much lustre at the court of the Tuileries; and the ladies of Italy, captivated by the splendour of the spectacle, hastened to swell the illustrious train, and vied with each other in admiration of those warriors whose deeds had filled the world with their renown. Already Napoleon acted as a sovereign prince; his power exceeded that of any living monarch; and he had entered on that dazzling existence which afterwards entranced and subdued the world."

1½ MILAN (see Route 20).

There is a very good cross road from Como to Lecco, passing the Monte Brianza, the ascent and descent of which are very easy, and the small lakes of Montorfano, Alserio, Pusiano, and Annone. The distance is 3 posts, and there is no intermediate relay. There is no great variety in the scenery, which however is totally different from that at either of those towns; but from some elevated points there are beautiful and extensive views of a rich and highly cultivated country interspersed with houses and churches, and of rocky mountains in the background.

ROUTE 20.

COMO TO MILAN, BY MONZA.

Railway from Como to Milan at 7¾ A.M., 1½ and 7 P.M.: the stations are Camnago, Seregno, Monza, Sesto, and Milan: the distance, 27½ m., is performed in an hour and a half.

3¾ posts, 32 m.

This road is more pleasant and more varied than the way by Barlassina, and, although nearly parallel to the railway, may, from its more beautiful scenery, be preferred by many. The roots of the Alps extend in successive ranges before you; and the foregrounds, especially near Como, are beautiful. The vegetation is luxuriant, and, like all in the neighbourhood of the lake, more *southern* than that which the traveller will find, or has found, at Milan. The mulberry-trees, as before mentioned, abound; olives here and there appear; and the exotics, naturalised by the more wealthy inhabitants, who delight in their gardens, flourish in the utmost luxuriance. The Catalpa is a great favourite.

Trecallo. The road continues undulating amongst beautiful hills till you reach

Cantù, or *Canturio*, a small but flourishing town. The campanile of the church, with its projecting battlements, is slender and tall. In the middle ages it was used as a beacon, corresponding with the Baradello. The fires blazing on the summit have often announced the advance of the Milanese against the Comaschi during their frequent wars; and the Baradello, equally by its fires, gave notice of the approach of any enemy upon the lake. Here are some small manufactories of iron goods, remarkable as having subsisted since the 10th centy.

Galliano, close to Cantù, should be visited on account of the very curious Lombard church, now turned into a barn. It contains Christian inscriptions of the 4th centy. Some ancient frescoes, executed in the 11th centy., were painted by the orders of Arimbert, the celebrated Archbishop of Milan. The

contain, as it is supposed, portraits of the Emperor Henry and his wife Cunegunda. The baptistery is remarkable. The building was sold as national property by the French, and therefore the present government cannot, even if they were so inclined, take any measures for its preservation.

Maraino, a good-sized borgo. Near it are the remains of the ancient monastery of Meda.

1½ *Paina.*

Desio. Here, as before mentioned, the Torriani were entirely routed by the Visconti in 1277. After this decisive battle the people of Milan might have returned to their republican government, but all desire for such constitution had expired; and the bold and venturous archbishop, Ottone Visconti, was elected by acclamation Signore of Milan. This authority, after reigning about eleven years, he resigned in favour of his great-nephew Matteo, the grandson of his brother Obizzo. Matteo, who began his reign (1288) under the more modest title of Podestà, or Capitano del Popolo, was created, in 1311, Vicar of the Empire, and Lord of Milan, and the authority continued in his descendants until the extinction of the male line, when it passed to the Sforza family. The Villa *Cusani*, now *Traversa*, is the principal object in Desio. It contains some very curious and almost enigmatical Roman inscriptions.

Monza (*Inn:* Il Falcone, tolerable; *Angelo.*) This ancient city, whose Latin name was Modœtia, is divided into two equal parts by the Lambro.

The *Broletto*, or town hall, is attributed to Frederick Barbarossa: some say it was a portion of a palace built by him. It is of Italian Gothic. Annexed to it is a fine and lofty campanile, with forked battlements.

The *Cathedral* or *Duomo.* "On the spot where this building now stands Theodolinda erected, in 595, a splendid temple in honour of St. John the Baptist. The church of Theodolinda was not on the Latin plan, but on the Byzantine. It was an equilateral cross, surmounted by a dome. For above 600 years this building remained unaltered. At the close of the 13th centy. Matteo Magno Visconti, Lord of Milan, with the assistance of the oblations of the people, undertook the reconstruction of the church, upon a larger scale. But he left his work unfinished; for the façade was not commenced till the year 1396. In that year the celebrated architect, Matteo di Campione, was employed to give a design for the façade, and he constructed it in the form which it exhibits at present. This façade is a curious specimen of the *cabinet* style, prevalent in Italy at that period; a style which attempts to please the eye rather by a subdivision of parts, and a variety of patterns, in marbles of different shapes and colours, than by the form of the building itself. In the interior some of the capitals of the pillars are ornamented with barbarous figures, and must be older than the 14th centy. Frisi is of opinion that they formed no part of the Lombard church, but had belonged to some 11th centy. building, and were removed from thence to their present situation."—*G. Knight.*

The walls of the interior are covered with frescoes, many of which relate to the life of Queen Theodolinda.

The *Pallioto*, or front of the altar, of gilt silver, perhaps of the 10th centy., is entirely covered with Scripture histories, inlaid with enamel and coarse gems. The *Cantorie*, or galleries for the singers, on either side of the nave, are of rich Gothic work, and are worthy of attention, as well as the Gothic woodwork of the choir. In the chapel in the adjoining cemetery is the shrivelled corpse of Ettore Visconti. This partisan, a natural son of Bernabò Visconti, together with Giovanni Carlo, another member of the family, became, for a short time, one of the leaders of Milan. Expelled by the Duke Filippo Maria, he seized the Castle of Monza, where he was killed by a shot from a springall, which broke his leg, a hurt of which he died (1413): he was buried with much pomp in this Basilica; and his body having been accidentally disinterred, it has remained above ground in doleful show, a dismal spectacle of mortality.

Theodolinda, whose memory, like Bertha in Switzerland, or Elizabeth in England, was cherished by the people beyond that of any male sovereign, Charlemagne himself scarcely excepted, and whose beauty, wisdom, and piety were all equally transcendent, was the daughter of Garibold King of the Bavarians. Her fame having reached Autharis King of the Lombards (588), he sought her hand, and it was promised to him; but in order to prevent disappointment, he determined, before he concluded his nuptials, to see his intended consort. Clad in the ordinary dress of his nobles, but still distinguished by his manly beauty and elegance, Autharis visited the court of Garibold. Assuming the character of the representative of Autharis, he requested an interview with the future Queen of the Lombards. He then became bolder, and humbly solicited that she would deign to offer him the cup of welcome. In receiving it from her he kissed her hand. Theodolinda confided the adventure to her nurse, who guessed that it was her future husband. Upon the death of Autharis, which happened six years after their marriage, the Lombards offered the crown to Theodolinda, with the intimation that whomsoever she would select for her husband they would acknowledge as their sovereign. She chose Agelulph (sometimes called Astolf) Duke of Turin. Valiant and ambitious, he contemplated becoming master of Rome; but Theodolinda diverted him from this enterprise. She thus earned the gratitude and the friendship of Pope Gregory the Great. He dedicated his Dialogues to her. The Longobardi, or Longbeards, are said by their own ancient chroniclers to have greatly resembled the Anglo-Saxons in manners, dress, and customs: and this adds much to the interest of the objects once belonging to Theodolinda, and here preserved. They show us the state of the court of Oswald and Ethelbert at the very dawning of our history.

The *Sacristy of the Duomo* is therefore one of the most curious of mediæval museums. It has been much plundered, especially by the French. The following is a partial account of some of the more remarkable articles which it yet contains:—

Queen Theodolinda's fan, or flabellum, of painted leather, with a most massy metallic handle, enamelled.

Queen Theodolinda's comb, ornamented with gold filagree and emeralds.

Queen Theodolinda's crown, a plain diadem set with coarse gems. The crown of Agelulph, which was more remarkable, is no longer existing. It was taken to Paris and deposited in the Royal library, and disappeared when the library was robbed.

Queen Theodolinda's hen and chickens, a species of tray of silver gilt, upon which are the figures of the *Chioccia*, or *Chucky*, and her seven chickens, all busily employed in picking up grains of corn. The hen's eyes are of rubies. It is said by antiquarians to represent either the arch-priest (a titular dignity without jurisdiction) and chapter of the church of Monza, or the seven provinces of the Lombard kingdom. The probability is that this gift of Queen Theodolinda was in fact only a plateau or ornament for her banquet table.

The list of relics sent by Pope Gregory to Queen Theodolinda, written upon papyrus: some say it is his autograph. The relics consist of drops of oil taken from the lamps burning before the tombs of the martyrs. The celebrated antiquary Maffei calls this the "king of papyri."

Queen Theodolinda's Gospel-book, the inscription stating that it was given by her to this basilica. The binding is of gold and silver gilt, rudely set with rough stones, glass placed over coloured foil, and fine ancient intaglios, characteristic of the age of transition from the Roman empire to the mediæval monarchies.

Queen Theodolinda's cross, given to her by Pope Gregory upon the occasion of the baptism of her eldest child: it is now worn by the arch-priest on high holidays. It is composed, in

front, of rock crystal; the back is worked in gold thread.

Queen Theodolinda's cup, said to be hollowed out of a solid sapphire. It is about three inches in diameter, and of proportionate height. The colour of the material (probably very fine glass, like the catino of Genoa) is exceedingly rich. The Gothic setting bears the date of 1490.

In a curious bas-relief over the centre doorway of the church *Theodolinda* is represented offering her gifts, the hen and chickens holding a conspicuous place amongst them.

The *Cross*, or *pectoral*, employed in the coronation of the kings of Italy, and which it was the custom to hang round the neck of the sovereign. It is massy, and richly decorated—not merely with uncut stones, but with ancient gems; amongst others, there is appended to it an amethyst, exhibiting a Diana, of excellent Greek workmanship.

The *Sacramentary of Berengario King of Italy*. This monarch is sometimes reckoned as Berengarius I. amongst the Roman emperors. The son of Everard Duke of Friouli, Berengario obtained his authority upon the division of the empire which took place on the death of Charles le Gros, in the year 888. The coverings of this book are of pierced ivory, plates of gold placed beneath shining between the interstices. On one side are scrolls interlaced, springing from birds; on the other are runic knots, elaborately interlaced, springing from a central ornament composed of four grotesque animals, from whose mouths the root of each knot is seen to spring. These singular carvings have been supposed to be Byzantine; but they are clearly Teutonic; for, excepting a greater delicacy in the workmanship, they are exactly such as are found upon Scandinavian monuments. The services which the book contains stand as they were composed by Pope Gregory; and in it may be found the collects of our own Liturgy. An entry at the beginning states that the book belonged to Berenger and his queen Byreila, or Bertila: it also contains the coronation oath taken by the kings of Italy.

Another very curious volume is the *Evangelistarium* of Aribert or Heribert, Archbishop of Milan (1018–1045). This is bound like Queen Theodolinda's volume.

Three *ivory diptychs*, of much better workmanship than is usually the case with monuments of this description. The most curious represents, on one leaf, a poet or a philosopher in his study; on the other a muse striking the lyre with her plectrum. The whole is finely carved. Claudian and Ausonius are both candidates for the portrait. Antiquaries give it to Boethius upon conjecture. The second of these diptychs represents two figures in consular robes, with the Roman eagle, and other constitutional insignia. The original names have been effaced, and those of Pope Gregory and David substituted instead. The third diptych is remarkable for the boldness of the relief. The principal figures are an emperor with the paludamentum, and a female in very rich attire. We have given these details, because these monuments belong to a class of which only a very few specimens exist in England.

The celebrated *Iron Crown* is not kept in the Tesoro, but is deposited in the centre of a large cross, over the altar in a side chapel. Formerly to see it was considered as a very great favour, and not conceded to any persons except of high rank; but now it is shown on paying a regular fee of 5 fr., which, altogether with the relics within the crown, is well worth the money. Other parts of the cross contain pieces of the true cross, of the sponge, of the Holy Sepulchre, and of the reed held by Christ; and one of the thorns of the crown.

The thin plate or fillet of iron which lines the diadem, and whence the crown derives its name, is supposed to have been hammered from one of the nails employed at the crucifixion; and hence the crown is also called *Il sacro Chiodo*. It may be readily supposed that there is not the slightest foundation for the

belief in such an origin, and the Church of Milan opposed the tradition; but their objections were overcome by the congregation "*dei sacri riti*;" the relic was pronounced to be authentic, and when it is exhibited, tapers are lighted and much ceremony observed. The workmanship of the outer crown, which is of gold, with enamelled flowers, is plain, but very peculiar. The traditions of Monza relate that this crown was given by Pope Gregory to Queen Theodolinda; yet nothing is really known respecting its origin, nor was it regularly used in the coronation of the kings of Italy. Henry VII. (or Henry of Luxemburg) is the first who is certainly known to have worn it, 1311. The crown was carried for that purpose to Milan, in spite of the remonstrances of the inhabitants of Monza. Charles V. was the last of the old series crowned with it; and the crown remained quietly as a relic in the Tesoro, until Napoleon, anxious to connect his dignity with the recollections of the past, placed it with his own hands upon his head, disdaining to receive it from the Bishop, and using the words, "*Dieu me l'a donnée, gare à qui la touche.*" The crown has been since used at the coronation of the two last Emperors of Austria, and is part of the royal insignia of the Lombardo-Venetian kingdom. At the coronation of the late Emperor in 1838 it was conveyed to Milan in one of the royal carriages by itself, on a cushion, preceded and followed by a guard of cavalry, and attended by other carriages containing the great officers of state, and was reconveyed to Monza with similar ceremony.

A curious *bas-relief* in the chapel of *San Stefano* represents the coronation of an Emperor. The six Electors assisting are the Archbishop of Cologne, as Arch-Chancellor of Italy; the Duke of Saxony; the Archbishop of Trèves; the Landgrave or Count Palatine of the Rhine; the Archbishop of Mayence; and the Elector of Brandenburg. The seventh Elector, the King of Bohemia, is absent, and this circumstance shows that the basso-rilievo is earlier than 1290, when he was aggregated to the Electoral College. It will be noticed that the crown which the Arch-Priest of Monza places on the head of the Emperor is *not* the Iron Crown, but one decorated with fleurons. This bas-relief seems, from its inscription, to have been put up by the people of Monza as a memorial of *their* rights to the coronation, in preference to Milan.

The Palace of Monza is a respectable edifice, but has really nothing in or about it (excepting the size of the apartments) above a country mansion. The park is extensive and beautifully laid out. The gardens are rich in exotic plants. It was the country residence of the Viceroy before the Revolution of 1848.

The *Railroad* has rendered Monza a suburb of Milan. Trains run nearly every 2 hrs. from 6 A.M. till dusk, in summer.

1¼ MILAN. — *Inns:* Albergo Reale, kept by Bruschetti, in the Contrada dei Tre Rè, a house very highly spoken of; very clean, quiet, and comfortable, with an obliging landlord; a good table-d'hôte;—Hôtel de la Ville, in the Corso Francesco, kept by Baër, and the charges are moderate, considering the comfort and cleanliness of the establishment; baths in the house, and a good table-d'hôte at 4 fr.; both these hotels are well suited to English families;—Gran' Bretagna in the Contrada della Palla, in the centre of the town, comfortable; there is a good table-d'hôte, also at 4fr., wine included;—Croce di Malta, a small hotel in the Piazza San Sepolcro, comfortable, and where the owners take pains to attend to their customers' wants;—The Hôtel Reichman, in the Corso di Porta Romana, is much frequented by Germans and commercial travellers; the house is spacious and agreeable;— Il Marino, La Pension Suisse, and San Marco, the latter near the post-office, and convenient for persons arriving by the mallespostes, are well spoken of as houses of a second grade, particularly the last.

Good Vetturini may be found at Milan. The brothers *Montenara*, who can be heard of at the Croce di Mal-

are recommended. *Vimarca* carries on the business on a large scale. The innkeepers can usually be trusted to negotiate the bargain.

Carriages may be hired for the day or job.

The fiacres ply at San Dalmazio, Piazza San Sepolcro, Piazza Fontana, and on the Corso di Porta Orientale.

A good carriage may be hired for half a day for about 12 fr., and the drink-money of 1 fr. to the driver; or for 2 fr. for the first hour, and 1½ for the following.

During the summer the fashionable evening drive is in the Corso di Porta Orientale; most particularly on Sundays and Thursdays, the greatest Corso being on the first Sunday in Lent.

This city is the centre of business; and all pecuniary transactions can be well managed here: such as obtaining further letters of credit, and the like. The *Cambia Monete*, or money-changers, are numerous; most live near the Duomo. Their shops usually shut up at an early hour in the afternoon.

The Post-Office, from which the Government diligences start, is also near the Duomo. It opens at 9, when letters are delivered out. The office shuts at various hours, according to the mails, from 4 to 8; on Sundays at 3. The mail which carries the English letters (through Paris) is that by Chiasso and the St. Gothard. It closes at 11 A.M., and arrives at 2½ P.M. Letters arrive and depart every day. Between London and Milan the post takes 5 days.

The principal public conveyances are the following:—

Brescia, *Verona*, *Padua*, and *Venice*, in connection with *Ferrara*, *Trent*, and the Tyrol.

Udine and *Trieste*.—Diligence daily at 6 P.M.; by railroad to Treviglio, and from Verona to Padua and Maestre.

Lucerne, by Bellinzona and the St. Gothard.—Diligence every day at midday, arrives at Flullen on the Lake of Lucerne in 28 hrs.

Inspruck, by the Valtellina and Stelvio Pass.— Malleposte daily at 6 P.M. in 56 hrs; diligence on Sundays.

Chiavenna, *Coire*, and *Zurich*, by the Splugen Pass. — Diligence daily at 3 P.M.; and by Bellinzona and the Bernardino Pass every day at midday.

Turin, by Novara.—Diligence daily at 2 P.M.; and on Tuesdays, Thursdays, and Saturdays from the Albergo del Pozzo, stopping 6 hrs. at Novara, corresponding with the diligences from Turin to Geneva and Paris.

Geneva, by way of Arona, the Simplon, Vevay, Lausanne, and diligence every day at 5 P.M.

Genoa, by Pavia, Voghera, Tortona, and Novi.—Malleposte daily at 10, reaches Genoa in 18 hrs., from the Contrada del Marino 1436; ordinary diligence every day except Monday.

Piacenza, *Parma*, *Modena*, *Bologna*, *Rome*, by Lodi.—Diligence on Mondays, Wednesdays, and Fridays, at 6 A.M.

Some variations may take place in the times of starting of the different diligences according to the season. All the mallespostes and some of the diligences start from the Post-Office, near the Duomo; others (diligences) from the Diligence Office, Via di Monte, No. 5499; the coaches for Arona, Varese, Sesto Calende, &c., from the Post-Office, and Albergo del Gran Parigi, Contrada di Val Petrosa.

The trains to Monza set out every 2 hrs., between 6 in the morning and 6 in the evening.

The railroad to Verona is open as far as Treviglio, 18⅕ Eng. m., and at the other extremity from Verona to Padua and Venice.

It may not be unimportant to mention that there is at Milan a physician who speaks English, Dr. Capelli, who lives nearly opposite the Scala Theatre. This gentleman is stated by those who have consulted him to be entirely worthy of confidence.

Dr. Sapollini, a physician who is attached to one of the hospitals, also speaks English.

Restaurateurs and Cafés. *Cova* (the best) has English newspapers;—*Martini*—Della Colonna. Café Real and Del l'Europa, in the Piazza del Duomo;

St. Carlo, in the Corso della Porta Orientale.

The traveller will find at Mannini's shop under the Arcades of the Piazza del Duomo an assortment of Italian and foreign jewellery, English and French articles, &c., antiquities, bronzes, &c.

The pop. of Milan at the beginning of 1843 was native Inhab. 137,580; including foreigners settled there, but exclusive of the garrison, 151,438; including the garrison, 165, 186: the latter has been since greatly increased.

Milan, founded by the Insubrian Gauls, became, in point of splendour, the second city of Italy, filled with temples, baths, theatres, statues, and all the structures required for the dignity and luxury of a great capital.

Ausonius, who flourished under the Emperor Gratian, towards the end of the fourth century, assigns to it the rank of the sixth city in the Roman Empire. He describes it in these lines:—

"Et Mediolani mira omnia,—copia rerum:
Innumeræ, cultæque domus, fecunda virorum
Ingenia, antiqui mores. Tum duplice muro
Amplificata loci species, populique voluptas
Circus, et inclusi moles cuneata theatri:
Templa, Platinæque arces, opulensque moneta,
Et regio Herculei celebris sub honore lavacri,
Cunctaque marmoreis ornata peristyla signis,
Mæniaque in valli formam circumdata labro;
Omnia, quæ magnis operum velut æmula formis
Excellunt: nec juncta premit vicinia Romæ."

Procopius, who wrote a century later, speaks of Mediolanum as one of the first cities of the West, and inferior only to Rome in population and extent. Its ancient edifices and monuments have all disappeared, save one portico (*see* San Lorenzo); one column (*see* Sant' Ambrogio); a piece of massy wall, forming part of the Monasterio Maggiore; two rather dubious heads, called Quintus and Rufus, in the arches of the Corsia di Porta Nova; and, lastly, the *Uomo di Pietra*, or in Milanese *Homin de Pree*, now inserted in the wall of a house in the Corsia de Servi, between the first and second stories. So far as can be judged, he is a Roman of the lower empire, with no other importance excepting what tradition has assigned to him. Some say he is Cicero; and a quotation from the Roman orator, upon the pedestal, is said to confirm it. But the words now seen are in recent painting, and of most dubious authority. Others say, and ancient writers vouch for the fact, that the statue was erected by Archbishop Adelman, who lived in the 10th century, to his own honour; and a third party of antiquaries reconcile both traditions by supposing that the Roman statue was altered to suit the archbishop, for that it has an appearance of clerical tonsure. Like many statues of the same description, it has been the nucleus of odd stories and customs; amongst others, the "uomo di pietra" was annually dressed up and painted, upon which occasion a treat was given to all his neighbours; and particularly to the members of the Menelozzi family, who lived hard by, and to which family the Archbishop Adelman belonged.

The paucity of Roman remains at Milan must be attributed to the calamities which the city has sustained. It was sacked by Attila, A.D. 452, in the invasion which occasioned the foundation of Venice. But the great destruction was effected after the surrender of Milan to Frederick I., 1162; when his vengeance co-operating with, or rather instigated by, the jealousies of the surrounding cities, Pavia, Cremona, Lodi, Como, Novara, rased it to the ground. These rival cities entered upon the work of destruction with the greatest zeal; each took their assigned portion of the labour of devastation. Porta Orientale and its *Sestiere* or ward was demolished by the men of Lodi; Porta Romana, by the Cremonese; Porta Ticinese, by the Pavians; Porta Vercellina, by the Novarese; Porta Comasina by the men of Como; and Porta Nuova, by the feudatories of Seprino and Martesana. On Palm Sunday, in that fatal year when the Emperor departed in triumph for Pavia, the site of the great city was to be recognised only by the Basilica of Sant' Ambrogio, and some few others of the churches, which were left standing in the midst of the ruins; and the inhabitants being dispersed in four adjoining villages, the name of Mila-

was effaced from the Lombard community.

But this event was followed by the great Lombard league, the confederacy against the imperial authority; and in the diet, or parliament, held at Pontida, 1167, the deputies of the combined cities determined to bring back the Milanese to their ancient seat, which, on the 27th April, 1167, was effected by the combined forces of Cremona, Brescia, Bergamo, Mantua, and Verona, and the city speedily rose again with unwonted energy and power. This remarkable event was commemorated in the coeval basso-rilievos of the *Porta Romana*, a venerable gateway which stood till within the last thirty years, when it was pulled down.

The basso-rilievos have, however, been preserved by being let into the walls of a house erected on the site of the gate, and are curious as illustrative of one of the most memorable passages in the chronicles of mediæval Italy. The Milanese around, on foot and on horseback, are seen proceeding to the re-erected city, with an inscription pointing out that there they are to make their stay. "Fata vetant ultra procedere, stabimus ergo." The cities of "Cremona," "Brixia," and "Bergamum" are represented by turreted gateways, out of which come forth their allies.—"Fra' Giacobo," thus written, bears the banner of Milan. The artist "Anselmus" has also represented himself, adding an inscription, in which he either assumes to himself the appellation of Dædalus, or ascribes to himself Dædalian skill; a whimsical vanity, the sculpture being of the rudest kind. In another part is a figure in a consular or magisterial robe, surmounting a strange monster with a huge grinning face and bats' wings, which, according to the tradition of Milan, represents the Emperor Frederick Barbarossa.

This *Porta Romana* stood in the line of walls erected by the Milanese when they rebuilt the city.

About eighty years after the rebuilding of the city commenced the rule of the Torriani family, and then followed that of the Visconti and Sforza. During the later part of this period Milan attained a state of great prosperity, and became celebrated for its manufactures of armour, dress, and ornaments.

> "Well was he arm'd, from head to heel,
> In mail and plate of Milan steel."

Milan then set the fashion to the rest of Europe; hence the word *milliner*. After the extinction of the family of Sforza, Milan fell, in 1535, under the power of the Emperor Charles V., who, in 1549, fixed the succession to the duchy of Milan in his son Philip II. It remained under the government of the Spaniards until the death of the last Austrian King of Spain, when it became an object of contention between France and Austria, and was finally given to the latter by the treaty of Utrecht, 1713. In the hands of Austria it has since remained, with a few interruptions, the principal one of which was the occupation of Milan by the French, and the establishment of the kingdom of Italy, of which Milan was made the capital.

As the chief residence of the viceroy it acquired great splendour, and under the present government it is increasing in commercial prosperity. The streets are well paved, the houses in good repair, and new buildings are rising in every quarter.

The extent of Milan, when it was rebuilt after its destruction by Frederick Barbarossa, is marked by the canal, which, entering the city on the N. side, runs nearly round the central part of the modern city. The wall or rampart, called the *bastione*, which now encircles Milan, except on that side which was protected by the Castello, was built by the Spaniards in 1555. The greater portion of the ground between this wall and the canal is occupied by gardens. All round, just outside this wall, runs what is called the *Strada di Circonvallazione*. The extent of the modern city is as follows:—The distance from the Porta Romana to the Arco della Pace, measured in a straight line, is 2 miles 269

yards. From the Porta Ticinese to the Porta Orientale is 2 miles 8 yards. These are its greatest diameters. Its least width is E. and W., from the esplanade of Monforte to the ancient Portello, and is 1½ miles 149 yards. The circuit by the Strada di Circonvallazione is 7 miles 305 yards. About one-fifth of the space enclosed by the modern wall is open and cultivated ground and gardens.

Certain wider streets which radiate from the centre of the town are called "corsie;" the continuations of these beyond the line of the most ancient fortifications are called "corsi;" and still further on, from the bridges which cross the canal to the present line of wall, they receive the name of borghi. The streets, in many places which run parallel to and immediately within the canal, retain the name of terrazio, or terrace. The Piazze before the churches are in Milanese called "pasquée" (pascua), and some open spaces, where several streets meet, are called "carobbio" (quadrivium).

The average height of Milan above the sea is 130 yards.

From the 11th century to the end of the 18th the city was divided into six wards, named from a gate to which each was adjacent. Each such ward or gate had a captain, and a coat of arms. These divisions were Porta Orientale, P. Romana, P. Ticinese, P. Vercellina, P. Comasina, P. Nuova.

Milan has now ten gates. On the N. side is the *Porta Comasina*, erected in 1826-1828 by the merchants, from a design of *Moraglia*. A Doric arch, surmounted by four mediocre colossal figures, representing the Po, the Ticino, the Adda, and the Olona.

Next to this, towards the E., is the *Porta Nuova*, built in 1810 of sandstone, from a design of the poet *Zanoia*. It is Corinthian, with small and incommodious Doric guardhouses. The view of the Alps from the rampart near this gate is very fine.

At the north-eastern angle of the rampart is the *Porta Orientale*, begun in 1828, from a design of *Rodolfo Vantini*, the architect of the Campo Santo at Brescia. It is adorned with basreliefs and statues, of which the subjects are a mixture of history, mythology, and allegory.

Near the centre of the eastern side is the *Porta Tosa*. Tosa, in the Lombard and Provençal dialects, means a little girl, but no explanation is known why this name should be given to this gate.

At the south-eastern angle of the rampart is the *Porta Romana*, built by the Milanese, from a design of *Bassi*, in 1598, to welcome the arrival of Margaret of Austria, the wife of Philip III. of Spain. Just within the gate is the ancient emporium (sciostra romana) for merchandize coming from Cremona and Piacenza.

In the southern side of the rampart, next to the Porta Romana, is the *Porta Vigentina*, so called from the village of Vigentino, which lies on this road, a short distance from the gate. Vigentino was one of the places in which the Milanese found refuge when their city was destroyed by Barbarossa. This gate will give an idea of the architecture of all the gates a few years ago.

The gate situated nearly in the centre of the southern side of the rampart is the *Porta Ludovica*, so called from Ludivico il Moro, who embellished the street leading to it. This and the Porta Vigentina are the only gates of Milan which are closed at night.

Near to the western end of the southern face of the rampart, and to where it forms an angle with the south-western face, is the *Porta Ticinese*, the gate for entering from Pavia, and by which Bonaparte entered after the battle of Marengo; whence for a short time it was called the Porta Marengo. The Ionic portico by which it is adorned was built by private subscriptions, from a design of the Marquis Cagnola. It was opened in 1815. Hence the inscription.

The *Porta Vercellina*, which stands at the western extremity of the city, was built with materials from the Castello, from a design of Canonica, in 1805, with great haste, in order to re-

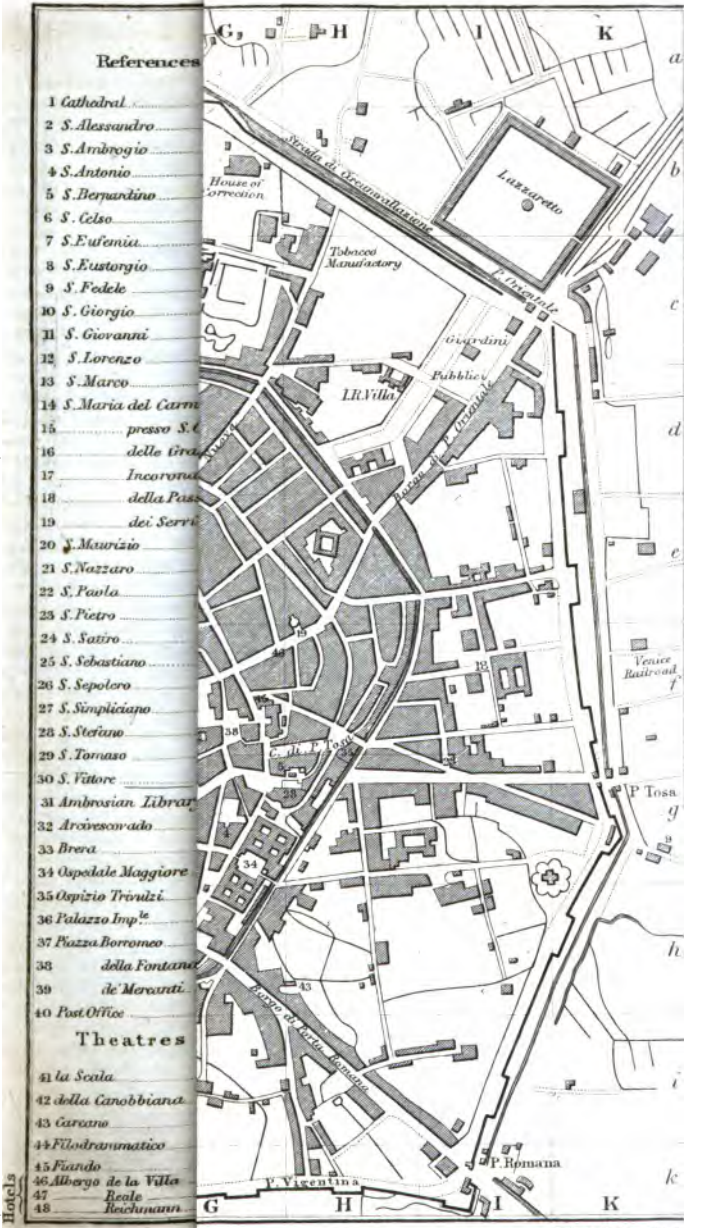
ceive Napoleon when he came to assume the iron crown. It receives its name from the town to which the road passing through it leads.

Porta Tenaglia, the north-western gate leading to the Simplon road, received its name from a fortified work bearing that name.

Between the Porta Tenaglia and the Porta Vercellina there is no rampart, the city having been protected on this side by the *Castello*. Here stood the ancient ducal castle, built by Galeazzo Visconti II. in 1358, with great solidity, to keep the Milanese in subjection. Upon his death they insisted on its demolition; it was, however, rebuilt with increased strength by Giovanni Galeazzo. Thus it remained till the death of the Duke Filippo Maria, when the Milanese rose (Aug. 30, 1447), and, having proclaimed the "*Aurea respublica Ambrosiana*," destroyed the castle. It was soon rebuilt by Francesco Sforza, who persuaded the people that he ought to be allowed to restore it; not, as he said, that he had any doubt of their fidelity, but for the ornament of the city and its safety against enemies; and he promised that its governors should be always Milanese. This is the building which now remains, though perhaps there may be found traces of the earlier building. In the interior is a keep, where the dukes often resided, and built halls and porticoes from the designs of Bramante. Remains of paintings have been discovered under the whitewash in the stables. Philip II. added very extensive modern fortifications, and cut down all the campanile towers which overlooked them. The advanced works reached to the edge of what is now open space. The castle was taken by the French in 1796; and again in 1800, when Napoleon ordered the fortifications to be levelled. The castle has been converted into a barrack, the approaches to which have been strengthened since the revolution of 1848, and the square in which it is situated considerably opened. During the government of Eugene Beauharnois a Doric gateway of granite was erected on the N.W. side. This was embellished in 1838 with medallions of celebrated generals.

The space gained by the demolition of the fortifications was meant to be covered by splendid buildings and monuments, for which Antolini prepared a design in 1804. Everything was Greek and Roman, and full of allusions to Athens and Sparta. Two only of the buildings planned have been erected —the Arena and the Arco della Pace. The space on the N.E. side of the Castello, which it was intended to make a forum, has been made a Piazza d'Armi, for the purpose of exercising the military. Its width from the side on which stands the Castello is 669 yds.; its length in the opposite direction 710 yds.

Arco della Pace. A triumphal arch having been erected with wood and canvas, in 1806, at the Porta Orientale, from a design of the Marquis Cagnola, upon the marriage of the Viceroy Eugene with the Princess Amalia, it was so much admired, that the municipal council resolved that it should be executed in white marble from beyond Duomo d'Ossola, on the Simplon road, the expense to be defrayed out of 200,000 francs assigned by Napoleon for adorning the city. It was begun in 1807, but, on the fall of the kingdom of Italy in 1814, had not risen above the impost of the smaller arches. The works were suspended until 1816, when they were resumed, and carried on until 1838, when the arch, being completed, was inaugurated in September, at the time of the coronation of the Emperor. The arch was originally intended to have been called the Arch of the Simplon, and to have been embellished with a statue of Victory, in commemoration of the battle of Jena, and with bas-reliefs representing the events of Napoleon's wars. When it fell into the hands of the Austrians its name was changed to the Arch of Peace, whose figure is placed in the car, and the sculptures underwent a transformation to make them represent the events which preceded the general peace. On the top of the


References
1 Cathedral
2 S. Alessandro
3 S. Ambrogio
4 S. Antonio
5 S. Bernardino
6 S. Celso
7 S. Eufemia
8 S. Eustorgio
9 S. Fedele
10 S. Giorgio
11 S. Giovanni
12 S. Lorenzo
13 S. Marco
14 S. Maria del Carm
15 presso S.
16 delle Gra
17 Incorona
18 della Pass
19 dei Servi
20 S. Maurizio
21 S. Nazzaro
22 S. Paola
23 S. Pietro
24 S. Satiro
25 S. Sebastiano
26 S. Sepolcro
27 S. Simpliciano
28 S. Stefano
29 S. Tomaso
30 S. Vittore
31 Ambrosian Librar
32 Arcivescovado
33 Brera
34 Ospedale Maggiore
35 Ospizio Trivulzi
36 Palazzo Imp.le
37 Piazza Borromeo
38 della Fontana
39 de' Mercanti
40 Post Office
Theatres
41 la Scala
42 della Canobbiana
43 Carcano
44 Filodrammatico
45 Fiando
Hotels
46 Albergo de la Ville
47 Reale
48 Rechmann
G
H
I
K
Scalla di Circonvallazione
House of Correction
Lazzaretto
Tobacco Manufactory
C. Orientale
Giardini Pubblici
I.R. Villa
Barriera di C. Orientale
Venice Railroad
C. di P. Tosa
P. Tosa
P. Romana
P. Vigentina
Barriera di Porta Romana
J. & C. Walker, Sculp

arch is a bronze figure of Peace, in a car drawn by six horses. Four figures of Fame, one at each angle, announce her arrival. These latter are by *Giovanni Putti*, a Bolognese. The central group is by *Sangiorgio*. The subjects of the sculpture and the names of the artists are as follows:—Side towards the city. The colossal figure to the l. of the inscription represents the river Po, that on the rt. the Ticino; both are by *Cacciatori*. The subject of the bas-relief on the l. side immediately below the entablature is the battle of Culm, by *Cl. Monti*. The large bas-relief below this is intended to allude to the entry of the Emperor Francis I. into Milan; it is by *Cacciatori*. Below this is the capitulation of Dresden, by *C. Pacetti*. On the rt. hand side, below the entablature, is the passage of the Rhine. The large bas-relief below this represents the foundation of the Lombardo-Veneto kingdom, and the lowest one the occupation of Lyons; these three are by *Marchesi*. Each of the pedestals of the columns has an allegorical figure in half-relief:—they are Hercules, by *G. Monti*; Mars, by *E. Pacetti*: Minerva, by the same; Apollo, modelled by *Pizzi*, executed by *Buzzi*. Under the great central arch, a large bas-relief on the rt.-hand side represents the conference of the three allied sovereigns of Russia, Prussia, and Austria; it is by *G. Monti*. A corresponding bas-relief opposite was begun by *Acquisti*, and completed by *Somaini*.—Side towards the country. The colossal reclining figure to the l., above the entablature, represents the river Tagliamento; the one on the rt. the Adige: they are both by *Marchesi*. The bas-relief immediately under the entablature, on the l. hand of the spectator, represents the re-institution of the order of the Iron Crown. The subject of the large bas-relief is the Congress of Vienna; both these are by *G. B. Perabò*. Below is the occupation of Paris, by *A. Acquesti*. The upper bas-relief on the rt.-hand side was begun by *G. Rusca*, and finished by his son; it represents the entry of the allied sovereigns into Paris. The large bas-relief below this represents the Peace of Paris; and the lowest one the entry of General Neupperg and the Austrians into Milan in 1814; these two are by *G. Monti*. The four pedestals of the columns on this side represent Vigilance, by *Pizzi*; History, Poetry, and Lombardy, by *Acquesti*. On the eastern flank of the building is the battle of Leipsig, by *Marchesi*; on the western the battle of Arcis-sur-Aube, by *Somaini*. The key-stones of the arches are ornamented with allegorical busts; towards the city they represent the city of Milan; Astronomy; a Muse: on the other side the Lombardo-Veneto kingdom, Ceres, and Pomona. The grand frieze all round was modelled by *Monti* and *Marchesi*. The marble used in the building is principally that of Ogliasca on the lake of Como. The monolith Corinthian columns, the statues of the rivers, and many of the sculptured portions, are of the marble of Crevola, on the Simplon. The total cost, including the lodges on each side and the iron railing, was 142,839*l*. An easy staircase in the interior leads to the summit. The bas-reliefs have been much and justly criticised for a pedantic adherence in the draperies to classical models.

The *Duomo*. The present building is the third, perhaps the fourth, re-edification of the original structure, which St. Ambrose, in his letter to his sister Marcellina, calls the great new Basilica. The primitive cathedral was destroyed by Attila. When rebuilt it was burnt by accident, in 1075, and again destroyed by Frederick I. in 1162; but this demolition was, it is said, only partial, being caused by the fall upon the church of a lofty bell-tower, which was destroyed in order to prevent its being used as a fortress. Lastly arose the present structure.

The first stone of the present Duomo was laid by the hands of Giovanni Galeazzo Visconti, on the 15th of March, 1386. Some historians say that the undertaking was the fulfilment of a vow; others ascribe it to a refined policy, or a wish to encourage the arts.

It was from beyond the Alps that the Duke sought an architect. He had recourse to the freemasons of Germany; and it is in vain that Italian patriotism has sought to impugn the claims of *Heinrich Ahrler* of *Gmünden*, or "*Enrico di Gamodia*," the Italian version of his, to them, unpronounceable name. To him, between the years 1388-99, were associated other brethren from beyond the Alps, from Paris and Normandy, from Friburg, Ulm, and Bruges. Italians were afterwards called in; amongst others, the celebrated Brunelleschi of Florence. But Germany still continued to be considered as the alma mater of the architects of the cathedral; and as late as 1486 Gioan' Galeazzo Sforza addressed letters to the magistrates of Strasburg, requesting them to send him the master mason of their *Domkirche*, Hammerer, for the purpose of advising upon some difficulties which had been apprehended in the construction of the centre tower.

The building has been often interrupted, and has, when resumed, been often carried on slowly, and it is yet unfinished. The octagon cupola was vaulted by the two *Omodei* (father and son), 1490, 1522; the three western divisions or arches of the nave were left unfinished after the extinction of the Sforza dynasty, and not completed till 1685. The central tower and spire, of great beauty, which crowns it, were completed in 1772, from the designs of *Croce*; and the gable and upper range of windows of the front, as well as very many of the buttresses and pinnacles, by *Amati*, *Zanoja*, and others, between 1806, when the works were resumed by the orders of Napoleon, and the present time. In this long succession of years many of the first artists of this favoured country, amongst whom may be named *Bramante*, *Leonardo da Vinci*, and *Giulio Romano*, gave their advice and assistance. The eras only of some of the principal constructions are here noticed; but, since the first stone was laid, the scaffolds have always been standing in some part of the edifice.

It seems that the original designs for the façade had been long lost, and the portion of the nave, as erected, wanted three of its arches. A façade of black and white marble, built considerably within the line of the present structure, curtailed the nave by one-third of its just length; and, as far as this had been raised, it was unfinished, and inelegant. Pellegrini, surnamed Tibaldi, was employed in 1560 by St. Carlo Borromeo to complete the façade, and he designed an Italian façade upon a magnificent scale, but much out of keeping. San Carlo died; Pellegrini was summoned to Spain by Philip II. to paint the Escorial, and the work was carried on very leisurely by other hands, amongst them by *Castelli* and *Francesco Ricchino*, who, altering the designs of Pellegrini, gave to the Roman doors and windows that exuberance of ornament which they now exhibit; but the plans of Pellegrini—according to one of which the front was to have been composed of a gigantic modern Roman portico—had given rise to numerous discussions, which were continued, revived, and resumed during the 17th and 18th centuries. Some of the architects of Lombardy strongly protested against the admixture of Roman architecture begun by Pellegrini, and advocated the reconstruction of the façade in the Gothic style.

Thus, in 1635, two Gothic designs were proposed by *Carlo Buzzi*, and a third by *Francesco Castelli*, all three of considerable merit. It will be sufficient to observe that, about the year 1790, it was determined by the Syndics to Gothicise the façade, preserving, however, the doors and windows of Pellegrini and Ricchini, on account of their elaborate elegance; and, in order to apologise for the discrepancy of the styles, they caused an inscription stating this reason to be engraved on the corner buttress of the front.

To these works Napoleon gave great impulse, and their continuation was intrusted to a commission, under whom the façade was brought to its present form, chiefly by the insertion of three

Gothic windows; and the greater number of the pinnacles and flying buttresses of the rest of the building was completed. The cost of these undertakings during the French government amounted to about 3½ millions of francs. 1½ millions of this sum was produced by the sale of the lands belonging to the Duomo, the remainder from the property of the suppressed monastic institutions. Napoleon thus exhausted the resources of the edifice; and the consequence is, that all the present expenses of the Duomo fell upon the Austrian government. Since the revolution of 1848 the supplies have been cut off—still a vast deal has been done during the Austrian occupation; and just before the outbreak a most exquisite flèche had been finished, at an expense of 75,000 francs.

It should be stated that before the time of Napoleon the cathedral lands were badly managed, and a large portion of the rents spent by the persons who had the management of them, in eating and drinking, as in some of our own corporate bodies.

A magnificent Gothic campanile was projected by the Marquess Cagnola. Others proposed flanking the front with belfry towers. The designs for the latter were sent to Napoleon at Moscow, and lost in that calamitous campaign. At present nothing further is in progress as to this part of the edifice; but, when Amati inserted the Gothic windows, he supported them by what are called bearing arches of granite; so that, if it should hereafter be thought expedient to remove the Romanised doors and windows, the operation may be performed without injury to the superstructure.

When Giovanni Galeazzo endowed the Duomo, he included in his donations the marble-quarries of Monte Candido or la Gandoglia, above the Lago Maggiore, and of that material the building is entirely composed.

Time gives to this marble a fine yellow tint. In the tracery there is an unusual approximation to what has been called the *flamboyant* style. This was probably owing to the influence of the French Gothic, as it is most apparent in the great E. window, which was built by Campania from the designs of Nicholas Bonaventure of Paris (1391).

The E. end, or apsis, which forms five sides of an octagon, is probably the most ancient or original portion of the structure. It is calculated that the niches and pinnacles of the exterior will require a *population* of about 4500 statues. Of these about 3000 are executed, besides the basso-rilievos. The excellent sculptures of the centre door, by *Bono*, *Castelli*, and *Vismara* (about 1635), may be especially pointed out. The tympanum contains a basso-rilievo representing the creation of woman. The arabesques in the pilasters are allusive to the works of the other days of the creation.

In the compartments for the basso-rilievos there is a great variety of detail. Many of the artists were Comaschi. A careful observer will discover in the compartments not a few of the symbolical representations of an earlier age in modern forms. Amongst the minor *capricci* is a female head covered by a veil, all the features being seen, as it were, through the transparent covering. The Caryatides, by *Busca* and *Carabelli*, are in finely varied attitudes.

The traveller, in order fully to understand the merits of the building, should ascend the summit. A staircase, the entrance to which is at the W. corner of the S. transept, where a charge of a few centimes is made, leads by 158 steps to the roof.

Steps upon the flying buttresses present an ascent to the different levels. Two staircases, winding in a turret of open tracery, as at Strasburg, bring you to the platform of the octagon, and a similar staircase in the spire conducts to the belvedere or gallery, at the foot of the pyramid, or flèche, which crowns it. This turret was executed by *Antonio Omodei* between 1490 and 1494. The sculpture, as well as the architecture, is from his design. The open tracery was executed by *Amici* of Cremona. The whole is of

exquisite finish. There were to have been two others of similar workmanship at the alternate angles of the octagon. The larger number of the pinnacles of the nave and aisles have been completed since 1805. The smaller ornaments — baskets of fruit, cherubs' heads, sunflowers, lilies—are admirable, and much superior to anything which results from the *rigorism* now inculcated by Gothic architects.

Some pinnacles of the nave are yet wanting; but a very perceptible progress has been made in the course of the last few years.

From the octagon gallery you gain a noble view of the plain of Lombardy, studded with cities and villages and belfry towers, and the whole ample level walled in, on the N. and E., by the snowy Alps.

To the eastward, in a line with the cupola of St. Maria della Passione, is the plain watered by the Lambro, anciently called the Martesana, and beyond are the mountains of the province of Brescia, which towards the N. are connected with those of the Seriana and Brembana valleys, and then with the Resegone, which rises above Lecco, and is distinguished by the sawlike form of its crest. The lower ridges to the W. of this form the hilly country of the Brianza, behind which, and in a line with the Porta Nuova, rises the mountain of S. Primo, which stands between the two southern arms of the lake of Como. Behind S. Primo rise the mountains which encircle the lakes of Como, Varese, and Lugano, with the S. Gothard beyond. Still further to the westward, the Simplon is distinguished by its five summits, and then Monte Rosa, sparkling with eternal snow, and showing at sunset the hues from which it derives its name. Exactly W., Mt. Cenis may be seen, and still further to the l. the sharp snow-capped pyramid of Monte Viso. In a line with the Porta Ticinese, the Apennines begin, among which the most remarkable point is the Penice. Advancing towards the S. E., and in the line of the Strada Romana, is the insulated group of hills of S. Columbano, and then the boundless plain of the Po, in which may be distinctly discerned on a clear day Lodi, Cremona, and Crema.

The ground-plan of the Duomo is a Latin cross, terminated by an apsis, in the form of five sides of an octagon. The body is divided into a nave and four aisles, by four ranges of colossal clustered pillars, with nine intercolumniations. The transepts and the chancel end are divided into three aisles. There is no triforium gallery, nor any division corresponding with it. The vaultings of the roof spring at once from the pillars: hence arises an appearance of great loftiness. Fifty-two pillars, each formed by a cluster of eight shafts, support the pointed arches on which the roof rests. The total height of each pillar of the nave and chancel is 80 ft.; that is, base 4 ft., shaft 57 ft. 6⅜ in., capital 18 ft. 6½ in. The diameter of the shaft is 8 ft. 3½ in., that of the base 11 ft. 2½ in. The diameter of the four great pillars which support the octagonal cupola is one-fifth greater. The beautiful capitals of the nave and choir were designed by *Filippino* of *Modena;* the lowest part is formed by a wreath of foliage, mixed with figures of children and animals; above is a circle of eight niches, corresponding to the intervals between the eight shafts of the clustered pillar, and each containing a statue covered by a canopy. The shafts which divide the niches terminate in a pinnacle, surmounted by a small statue. The design, however, is varied in different pillars. The roof is painted in elaborate fretwork. The execution is modern, but the design, as well as this mode of ornament, is ancient. The five interior doorways in Roman style were designed by Fabio Mangoni, in 1548. The great centre doorway is considered fine. Flanking it, are two granite columns, each of a single stone: they were given by San Carlo, and brought from the quarries of Baveno; and are said to be the largest shafts in Italy. They have been called the largest monoliths in Europe; and,

perhaps, so they were until the erection of the church of St. Isaac at Petersburg.

The height of each shaft is 35 ft., the diameter 3 ft. 10¾ in., and the cost of quarrying and finishing them alone amounted to 1948*l.*

The principal dimensions of the Duomo are as follows, omitting fractions :—

	English Feet.
Extreme length	485
Breadth of the body	252
Between the ends of the transepts	287
Width of the nave, from centre to centre of the columns, which is double the width of the aisles measured in the same way	67
Height of the crown of the vaulting in the nave from the pavement	153
Height from the pavement to the top of the statue of the Madonna, which crowns the spire	355

The pavement is laid in a mosaic pattern of red, blue, and white marble, completing the finish of the structure. Just beyond the entrance the pavement is crossed by a meridian line, laid down by the academicians of the Brera in 1786. The sun's rays, passing through a small aperture in the roof, cross it, of course, at noonday. Originally all the windows of the Duomo were filled with painted glass. Pellegrini designed those in the nave: much glass remains of extraordinary brilliancy, but a great deal is lost. It has been asserted that the painted glass was destroyed by the French wilfully firing off cannon under the windows, but, according to the account given by the Italians themselves, though the destruction took place in this way, it occurred before the French occupation of Italy. The restoration of the painted windows is amongst the works carried on by the Austrian government. They have completed the great apsis windows with Scriptural subjects. The lower ranges contain subjects from the Apocalypse. Part of the glass, too, in the S. transept, and the W. end window, are modern. These restorations are poor in design, and weak and bad in colour—the work of an artist recently dead, who is buried at the E. end, and to whom has been erected a tablet describing him as the restorer of a lost art. Two of the great pillars supporting the octagon, between which you enter the choir, are encircled by pulpits partly of bronze, begun by the directions of San Carlo, and completed by his nephew, Cardinal Frederigo Borromeo. These are covered with basso-rilievos (*Andrea Pellizone*), and rest on colossal caryatides, representing the symbols of the four Evangelists, and the four Doctors of the Church, St. Gregory, St. Jerome, St. Ambrose, and St. Augustine, (modelled by *Brambilla*, and cast by *Busca*,) bending and spreading forwards to support the superstructure. Behind the altar are seen the three gigantic windows of the eastern apsis. The best time of day for contemplating this scene is when the morning sun is streaming through the eastern windows. The effect of the brilliant background is much heightened by the dark gigantic bronzes of the pulpits. Pendant in the vaulting of the octagon over the altar, is a reliquary, said to contain one of the nails of the cross, which annually, on the feast of the Invention of the Holy Cross (3rd May), is exposed upon the altar, and carried in solemn procession through the city.

"With some feeling of disappointment, from having heard so much of this building, it was impossible not to acknowledge the sublime effect of the interior. The first particulars which strike you on passing to the interior are, that it is dark and gloomy, and that the leading lines are very much interrupted by the shrines introduced in the capitals of the piers, which injure also the apparent solidity of the building.

"The style does not correspond with any of our English modes of pointed architecture. The vaulting is simple, without any branching ribs, or any ridge-piece; it is so much super-

vaulted, that each bay appears to be the portion of a dome; and the disposition of the materials in concentric circles, or in portions of such circles, makes me believe that this is nearly the case. The windows of the clerestory are extremely small and insignificant; those of the side aisles are long and narrow. They are ornamented with quatrefoils: but a division of the height into two parts by arched ribs, which have not precisely the effect of transoms, because they do not cross the window at the same level, indicate a very different period of taste from that of the rose and quatrefoil heads in France and England. The lower part of the capitals has something of the running foliage of the 14th centy. in England: but the shrine-work which forms the upper part is perfectly unique; at least, I know nothing parallel, either in the work itself, on in the manner it is here introduced. The bases and the plans of the pillars are equally anomalous, and I think any person would be baffled in attempting to determine the date from the architecture, only he might safely decide that it could not be very early. The smallness of the upper windows produces a gloomy appearance and oppressive feeling, like that of the cavern style of architecture in the S. of France, with which it has nothing else in common."—*Woods' Letters of an Architect.*

To point out in detail the more remarkable objects to be seen in the Duomo, beginning at the western end and on the rt.-hand side:—First comes the monument of Marco Carelli, a benefactor of the Duomo, a work of A.D. 1394. It is an altar-tomb, with small figures in niches. Next comes the altar of St. Agatha, with a picture of Frederic Zuccaro; then that of St. John the Evangelist, by *Melchior Gherardini.* In the next is a picture of *Fiammenghino.* These altars were erected in the time of the Borromei.

According to the strict Ambrosian rite, there ought, as in the Greek Church, to be only one altar in the church, and the Duomo was planned accordingly. Other altars have been introduced, but there are fewer than is usual in Romish places of worship; and the chapels are much less prominent than in other similar buildings.

Close to the angle of the aisle and transept is the tomb of *Giovanni Giacomo de' Medici*, Marquis of Marignano (d. 1555), and uncle of San Carlo, executed in bronze by *Leon Leoni*, and said by Vasari to have been designed by *Michael Angelo.* The principal statue of Medici is not unworthy in its general design of the great master who is supposed to have sketched it. The others are inferior; the architectural portion is indifferent. The columns, which are of rich marble, are disproportioned. This Medici, often called *il Medichino*, was in no wise related to the Medici of Florence. Above this tomb is a very splendid window, in which the armorial bearings of the deceased are introduced.

At the end of the southern transept is the chapel of San Giovanni Bono. The pilasters of the entrance, and the archivolt, are covered with exceedingly elaborate basso-rilievos by *Simonetta, San Petro, Zarabatta, Brunetti, Bussola*, and others. The figures of Justice and Temperance, by *Vismara*, are good, but the chief merit is rather to be found in the exuberance of composition and high finish of the groups and tablets—of which some are taken from the life of San Giovanni Bono. The statue of the Guardian Angel is by *Buzzi*, that of St. Michael by *Giovanni Milanti.* At the side is the entrance to the subterranean passage to the archbishop's palace, and to the staircase which leads to the roof. Next is the altar of the Presentation of the Virgin, by *Bambaja* (1510), who has attempted a difficult representation of perspective in sculpture.

The tomb of *Giovanni Andrea Vimercati*, a canon of the cathedral, has some fine heads by *Bambaja* (about 1537-48), marked by strong expression.

The Martyrdom of San Apollonia,

by *Ercole Procaccini*, is rather injured. The statues of San Satiro, by *Cacciatori*, and St. Ambrose, by *Gaetano Monti*, were placed here in 1842. Entering the continuation of the aisle running round at the back of the choir, on the rt. hand is the entrance to the southern sacristy through an elaborate Gothic doorway, composed of foliage intermixed with imagery. Then comes a sitting statue of Pope Martin V. (Ottone Colonna), by *Jacopino di Tradate*, placed upon an elaborate bracket, in a very rich Gothic frame, and erected by Filippo Maria Visconti, to commemorate the consecration of the high altar by that pontiff. This pope, in 1417, terminated the great schism of Rome and Avignon. A very long and inflated eulogium is engraved under the statue. The couplet sung by the children of Florence, when he arrived for the purpose of presiding in the council, will be more easily recollected.—"*Papa Martino: non vale un quattrino.*"

The tomb of *Cardinal Caracciolo*, governor of Milan (d. 1538), also by *Bambaja*, is striking in its general effect. Near to this is the much celebrated statue of St. Bartholomew, formerly on the exterior of the cathedral, and vaunted rather above its deserts. The inscription, "*Non me Praxiteles, sed Marcus finxit Agrates*," adopted from an epigram in the Greek Anthology, was borrowed by Horace Walpole, and engraved beneath a production of the ingenious Mrs. Damer, at Strawberry Hill, for which purpose it is almost as good as new.

In the apsis beneath the great S. window is a tablet of marble, with a monogram of very high antiquity, called the "*Chrisma Sancti Ambrosii*," and which contains the A and Ω, together with other symbols. Some suppose it to be a Gnostic monument. There is also, under the central window, engraved on a marble tablet, a long list of relics of saints, fingers, toes, teeth, &c., possessed by this church.

The tomb of *Ottone Visconti*, Archbishop and *Signore* of Milan (d. 1295), is earlier than the foundation of the present building. It is striking from its singularity of form and colour, being formed of bright orange-coloured marble, and supported by columns of the same stone. He left his moveable goods and chattels to the knights of St. John, who erected this mausoleum, but he transmitted his power to his nephew Mateo, in whose lineage it continued till the accession of the Sforza dynasty. (See *Como and Desio*, pp. 132, 134.) The same tomb, by a singular economy, serves as the memorial of the Archbishop Giovanni Visconti (d. 1354), who also united in his person the temporal and spiritual supremacy of Milan.

Immediately above this tomb is the statue of Pope Pius IV. (1559-1565), a Milanese Medici, being the brother of the Marquis of Marignano; blamed for the partiality which he showed to his kinsmen (a usual failing in popes), but which, in his case, was compensated by the promotion of his truly holy nephew, San Carlo. The statue is by *Angelo de Manius*, a Sicilian (1560), whose name is scarcely known even among the Italians. The semi-Gothic bracket, or console, which supports it, by *Brambilla*, is full of elegant fancy in the groups which compose it.

There is a monument to three Archbishops Arcimboli.

Inscriptions upon six tablets of white marble commemorate various members of the Sforza family, whose remains were strangely enclosed in coffins, and suspended by chains from the roof; they were removed by San Carlo.

Tablets are seen in this and other churches of Milan defaced; it was done during the three years' republic.

The circuit wall of the choir, towards the aisles, is covered with bassorilievos, representing the history of the Virgin in a grand style. The subjects are divided into compartments by angels, whose attitudes are finely varied.

In the N. transept, after a Gothic

altar-piece from the demolished church of St. Tecla, comes the altar of San Prassede, with a bas-relief of *Marc Antonio Prestinari*.

The Annunciation is a copy of that of *Giotto* at Florence. The chapel at the end of the transept contains some fine bas-reliefs, and a statue of the Madonna, by *Buzzi*, which is called *dell' albero*, from the splendid bronze candelabrum which stands before it, the gift in 1562 of Giovanni Battista Trivulzio, archpriest of the cathedral. In the chapel of St. Catherine the altar is delicately executed in a Gothic style. The Archinto monument is also fine. In the altars which come next, the picture of St. Ambrose absolving Theodosius is by *F. Baroccio*, and the Sposalizio is by *F. Zuccaro*. Then follows a crucifix which was carried about the city, before St. Carlo, during the time of the plague. Two modern statues, St. Martha, by *Cacciatore*, and St. Magdalen, by *Monti*, have been placed in front of it. The next altar, founded in 1480, was restored in 1832, and contains a bas-relief by *Marchesi*. The Baptistery, by *Pellegrini*, is a small square temple supported by four small columns of macchia-vecchia. It is not in accordance with the rules of ancient architecture, and has been much criticised. It contains an ancient labrum, from a bath of the lower Empire, used as a font, the Ambrosian ritual requiring baptism by immersion. There is one very much like it at Metz in Lorraine.

The choir was designed by *Pellegrini*. Within are richly carved stalls of walnut, with bas-reliefs, representing the history of St. Augustine and St. Ambrose. The organ-cases are rich with gilded carving and paintings of *Figini*, *Camillo*, *Procaccini*, and *Giuseppe Meda*. The galleries for the choristers are of the same character.

On the high altar, under a small temple of bronze, is a magnificent tabernacle of gilt bronze, adorned with our Saviour and the Twelve Apostles and reliefs, the work of the *Solari*, and the gift of Pius IV. A Gothic candelabrum of wood covered with metal hangs from the roof of the choir, to carry the paschal candle. Beneath the choir is the lower church or croft, in which service is celebrated during the winter season, as being more comfortable and warm than the vast choir above. This lower church is from the designs of *Pellegrini*. From this is the entrance into the chapel (scurolo) of *St. Carlo*, rebuilt in 1817, from the designs of *Pietro Pestagalli*, in the form of a lengthened octagon. An opening in the pavement of the church above admits light, yet not sufficiently to allow the objects in the chapel being seen without the aid of tapers. The walls of this subterranean chapel are covered with 8 oval bas-reliefs, in silver gilt, representing the principal events of the life of the saint, viz.—The Birth of San Carlo; his presiding at the Provincial Council of Milan (1505), in which canons were enacted virtually protesting against some of the worst abuses of the Roman Church; San Carlo's distribution to the poor of the proceeds of the sale of the principality of Oria. He had a life-interest in this domain, which he sold for 40,000 crowns; and he ordered his almoner to distribute it amongst the poor and the hospitals of his diocese. The almoner made out a list of the items, how the donations were to be bestowed, which, when added up, amounted to 42,000 crowns. But when he found out the mistake, he began to revise the figures. "Nay," said San Carlo, "let it remain for their benefit;" and the whole was distributed in one day.—San Carlo's administration of the Sacrament during the great plague.—The attempt made to murder him. San Carlo had laboured to introduce salutary reforms into the order of *Humiliati*, whose scandalous mode of living had given great offence. So prevalent was the practice of assassination, that some members of the order entered into a conspiracy to murder him. A priest named Farina engaged to execute the deed; and it adds to the atrocity

of the crime that he had not even the excuse of passion, having been hired for money. Farina gained access to the private chapel; and as San Carlo was kneeling before the altar, he fired at him point blank with an arquebuse. At this moment they were singing the verse, "Let not your heart be troubled, neither be ye afraid." The bullet struck San Carlo on the back, but it did not penetrate his silken and embroidered cope, and dropped harmless on the ground; and the failure of the attempt was considered as an evident interposition of Providence. San Carlo continued in prayer, while all around him were in consternation. The assassin escaped for a time, but was ultimately executed, though San Carlo endeavoured to save him.—The great translation of relics effected by him.—The death of San Carlo. He died 4th November, 1584, aged 46 years, his life having been unquestionably shortened by his austerities.—His reception into Paradise. These tablets are surrounded by fanciful ornaments. Thus (*e. g.*) round a tablet given by the money-changers are cornucopias pouring out money, the coins being real golden florins, pistoles, ducats, &c., fastened together by wire, or some similar contrivance. Jewels, crosses, rings, and other votive gifts are hung around: some are very recent.

The body of the saint is deposited in a gorgeous shrine of gold and gilded silver, the gift of Philip IV. of Spain. The front is lowered by a windlass, and displays the corpse dressed in full pontificals, mitre, cope, sandals, gloves, and ring, reposing in an inner shrine, or coffin, and seen through panes of rock crystal. These panes are so large as to excite some doubt whether they are not of very fine glass, and whether the manufacturers of Murano may not have furnished the material supposed to be the production of nature. The skill of modern embalmers has not been able to preserve the body from decay. The brown and shrivelled flesh of the mouldering countenance scarcely covers the bone; the head is all but a skull, and the face, alone uncovered, offers a touching aspect amidst the splendid robes and ornaments in which the figure is shrouded. Upon the sarcophagus, and all around, worked upon the rich arras, is repeated in golden letters San Carlo's favourite motto, "*Humilitas*," which long before his time had been borne on their shield by the Borromeo family.

On the anniversary of this saint (Nov. 4.) large pictures are suspended between the pillars of the transepts and nave, representing the events of his life and the miracles which he is supposed to have performed.

The principal or southern sacristy contains some objects of interest, the remains of a much larger collection. Amongst the objects most deserving of notice are the following:—*The Evangelisterium*, a cover richly worked in enamel, and containing a MS. copy of the Gospels, from which the archbishop reads portions on certain high festivals. It was given to the Duomo by Archbishop Eribert, 1018, but is probably of much older date than his time; the workmanship of the enamel appearing to be of the Carlovingian era.

A small *vessel of ivory*, which, as the custode tells you, belonged to St. Ambrose. This, ornamented with whole-length figures, the Virgin and Child, and the Evangelists, is placed beneath Romanesque arches. It was given to the church by Archbishop Godfrey, A.D. 978.

Two *diptychs* of the Lower Empire, of good workmanship, containing compartments from the history of our Lord; Greek inscriptions, not all correct in their orthography, and one almost inexplicable.

Full-length *statues of St. Ambrose* and *San Carlo Borromeo*, of silver. The first was given by the city in 1698, and was the work of Scarpoletti, and twenty other goldsmiths. There are small statues of gold in the pastoral staff, and events in the history of the saint are delineated on his chasuble. The statue of San Carlo was given by the goldsmiths in 1610.

Several *busts* of the same material and character.

A *mitre*, said to have been worn by San Carlo during the pestilence. It is embroidered with the brightest feathers, and was probably brought from some of the Spanish American convents.

There are also some splendid specimens of modern jewellery, particularly a *Pax*, by *Caradosso*, the gift of Pius IV. It contains many figures; the principal group represents a Deposition from the Cross; the figures are worked with the utmost delicacy. *Ambrogio Foppa*, nicknamed *Caradosso*, was a Milanese, the contemporary of Cellini, and he earned the deserved praise of the jealous Tuscan. He also professed as a die-sinker, in which art he excelled, and as an architect. Foppa was not handsome: and a Spanish grandee having in contempt called him "Cara d'osso," or Bear's face, he very innocently adopted the name, without understanding it, perhaps thinking it a compliment (just as the Cadiz captain told Baretti that in England he was always in a friendly way called *Espanimonqui*), and it entirely superseded his proper name.

We have incidentally adverted to the Ambrosian ritual. It is in the West almost the only national liturgy which has been spared by the Roman Church, and is probably much older than the Roman Liturgy. The *Rito* or *Culto Ambrogiano* is in use throughout the whole of the ancient archbishopric of Milan. Several attempts have been made to introduce the Roman service in its place, but they have been foiled by the attachment of the clergy and people to their ancient rites; and even in the present age "*noi Ambrogiani*" is an expression employed with a certain warmth of national feeling. The service is longer than the Roman service. The Scriptures are not read from the Vulgate, but from the ancient version called the *Italica*, which preceded that made by St. Jerome. No musical instrument is permitted except the organ; the melodies of modern music are rarely introduced, and the monotonous chant maintains its supremacy. There are many minor differences in the ceremonies which are anxiously retained, extending even to the shape of the censers or *turiboli*.

A species of tunnel connects the Duomo with the *Archiepiscopal Palace*. Annexed to it is a workshop belonging to the fabric, in which is the model, or rather the wreck of the model, of one of the plans for completing the front of the Duomo. It is so large that a man can stand up in it; but it is sadly broken and neglected. According to this plan the front would have had a noble portal of Gothic arches, not unlike Peterborough, and much more appropriate than the present front.

There are many churches besides the cathedral deserving notice. Many are highly interesting from being works of considerable antiquity, and specimens of early styles; or from their connexion with the events recorded in history; or for the works, more especially in fresco, which they contain. As antiquities, however, some of them have lost their interest by being modernized, particularly the inside; and this seems to have been done very much at one period, probably about the time of St. Charles.

The notices of such of the churches as seem worthy of being examined are here arranged according to the divisions of the city, by reference to its gates. All those which stand in one ward or division are placed together, beginning with those in the Porta Orientale division, and proceeding round the centre of the city from E. to W.

CHURCHES OF THE PORTA ORIENTALE.

San Carlo Borromeo, built by contributions raised amongst the inhabitants of Milan after the first invasion of the cholera, from the designs of *Amati*. It is a very extensive building, with a fore-court or atrium, and a rich Corinthian portico. The first stone was laid on the 29th of Dec. 1838. The diameter is 105 ft.; the height 119 ft. 10 in., and with the lantern 149 ft. 7 in., dimensions greater than those of the churches of Possagno, Ghisalba, and Turin, built on a similar design,

and inferior only to those of the Pantheon, from which it differs by having chapels. In one of these is to be placed a group of 9 figures larger than life, by *Marchesi*, called the Venerdi Santo. The old church of the *Servi* near it contains some good paintings of *Nuvolone*, of *Borgognone*, *Crespi*, and the Magi, by *Luini*. In the second chapel is a lunette in fresco, said to be the work of *Gaudenzio Ferrari*.

Sta. Maria della Passione. Opposite to the end of the Stradone, and between the Porta Orientale and Porta Tosa, stands this church, bearing this inscription: "Amori ed dolori Sacrum." It was, together with the adjoining monastery, formerly belonging to the Lateran Canons, built by *Daniel Birago*, a Milanese, Archbishop of Mytilene, in 1485. The fine cupola was raised in 1530, from the design of *Solaro*, called "Il Gobbo." Its height from the pavement is 160 ft. The façade was added in 1692. It is heavy and overloaded, but contains 3 fine bas-reliefs. The Scourging of our Lord—the Crowning with Thorns—the Entombment.

The interior is divided into a nave and two aisles, and the original design of a Greek cross has been altered into a Latin cross, with 8 chapels in each aisle. The length of the church is 318 ft., its width 78 ft., and including the chapels 136 ft. On the rt. hand, at the end of the transept, is a Crucifixion, by *G. Campi*; the roof above it is painted in fresco, by his brother *Antonio*; near this are the tombs of the two Biraghi, a work of *Andrea Fusina*, rising in 3 divisions. It bears his signature and date, "Andreæ Fusinæ, opus, MCCCCLXXXXV," and is the only specimen which can certainly be attributed to this artist, almost unknown, but who was amongst the best sculptors of Lombardy. Cicognara, speaking of this monument, says, "its general proportions, the grace of its ornaments, the beauty of the several parts, all are in the best taste and the utmost elegance." On the l. hand the baptistery contains the supper of San Carlo, by *Daniel Crespi*; the first chapel, a St. Ubaldo, by *Bianchi*; the fifth, a St. Francis, by *Camillo Procaccini*; the last, Christ going to Calvary, a work of the school of *da Vinci*. In the principal chapel is a Last Supper by *Gaudenzio Ferrari*, and Christ in the Garden, one of the best works of *Salmeggia*. The Flagellation, the Resurrection, and the long pictures on the pilasters of the high altar are also by him. Much expense has been bestowed upon the high altar; the ciborium is of pietra dura; and behind it is a painting, almost a miniature, upon marble, by *Camillo Procaccino*, representing the Deposition of our Lord. The principal ornament, however, is the altar-piece, by *B. Luini*, in his first manner: it is a *Pietà*, of which the arrangement is rather singular. The Virgin is bending over the body, the other Marys on either side; each of the 3 in a different attitude, all expressive of grief. The doors of the organ are painted in chiar'-oscuro by *Crespi* and *Carlo Urbino*. Those on the rt.-hand side are by *Urbino*. By *Crespi* also are the small pictures of the Four Doctors of the Church, and the 8 pictures fixed to the great pillars, and representing the History of our Lord's Passion. The interior of the cupola is painted by *Panfilo Nuvolone*. The sacristy is a noble apartment. In the lunettes are paintings of the saints and prelates who have belonged to the order; and the Sacristan will not be satisfied unless you look at the very beautiful *paremens d'autel*, worked by the young ladies of the Guastalla establishment, a great *pension* for noble families. Here is the monument placed by Trissino over the grave of his instructor, Demetrius Chalcondyles, one of the learned Greeks who, lingering to the last amidst the crash of their ruined empire, found a refuge "in hospitable and admiring Italy."

The monastery connected with this church has, since 1808, been occupied by the Conservatorio di Musica.

San' Pietro in Gessate (just out of the Borgo di Porta Tosa). The latter word of this name is that of a family who founded here a monastery for the Umiliati, which, in 1436, was transferred to the Maurini. The interior, consisting of a nave and two aisles

with Gothic arches supported by monolith columns, preserves its original construction unaltered. The date of the present arrangement of the choir is 1640. In the third chapel, on the rt., is a Madonna of *Luini*. *D. Crespi* painted the S. Mauro, to whom persons afflicted with the sciatica made and performed vows in this church. The actions of the saint at the sides are by *Moncalvo*. The frescoes in the last chapel but one, on the l.-hand side, representing St. Ambrose as pro-consul, and as archbishop, are attributed to *B. Zenale* and *B. Buttinoni* of Treviglio. The Madonna, in the middle of six compartments of very ancient painting, is by *Bramantino* or *Vincenzio Foppa*.

The monastery adjoining this church was erected in 1509, and is in the style of the school of Bramante: it has 2 cloisters, with Doric columns, with arches and a frieze of brick. It is now used as an Orphan Asylum.

San' Stefano in Broglio, a very ancient basilica, rebuilt by Archbishop Visconti, the successor of San Carlo, and completed by Cardinal Federigo Borromeo. It was also called *St. Zaccaria alla Ruota*, from a species of wheel of terra-cotta, with the inscription "*Rota sanguinis fidelium*," formerly fixed against a pillar, and afterwards deposited in the sacristy; but recently it has been again concealed or removed. Perhaps from the fear of exciting ridicule or scepticism, the Roman Catholic priests are often very shy of showing similar objects. Near the pillar is a species of rude urn, now buried in the pavement up to its rim, and covered with a grating. This is called the "Pietra degli innocenti." Who the innocents were is a subject of great discussion, and so also with respect to the "rota:" some say it commemorates the martyrdoms in the earliest ages of the Church. In the modern history of Milan an important fact is connected with the "Pietra degli innocenti." Hard by perished one to whom that name did not apply, Galeazzo Maria Sforza, slain December 26, 1476, by the three conspirators—Carlo Visconti, Girolamo Olgeato, and Giovann' Andrea Lampugnano. They were instigated by Cola Montano, a man of letters, who, fanaticised by the study of ancient history, urged his disciples—and he had many—to imitate the examples of those who had perished in the extirpation of tyranny. Galeazzo, besides all the ordinary and extraordinary vices of a despot, was possessed by that demoniacal insanity of cruelty which seems to have been a permanent moral epidemy amongst the Italian sovereigns.

This church was judiciously restored in 1829. The statue in bronze on the rt.-hand within the church stood, until 1801, in the piazza in front of the church. The rich Corinthian chapel to the rt. of the high altar was built by Cardinal Trivulzio, governor of Milan, 1656: it was restored in 1844. The baptistery has been lately fitted up with modern stained glass by *Oldrino*, a manufacturer in Milan. The ancient campanile having fallen down, the present one was built in 1642: its height is 146 ft. Close to, and at right angles with, St. Stefano, stands

San' Bernardino del Monte, a small sepulchral chapel, entirely walled with skulls and bones symmetrically disposed. Some say that they are the remains of the Catholics slain by the Arians in the time of St. Ambrose. They are not, however, considered as relics; and the exhibition of these gloomy tokens of mortality is merely intended to excite devotional feelings. Even in our present age this end seems to be obtained; and the dark and awful sanctuary is always crowded with an earnest congregation, principally, yet not wholly, composed of the lower orders.

The oblations to masses amount annually to 10,000, and in the year of the cholera were 14,000.

The open space before these two last-mentioned churches is the Verzaro, *i. e.* the market for vegetables (verzee) and fish.

CHURCHES OF THE PORTA ROMANA.

San Satiro, in the Contrada del Falcone, surrounded by houses, is without

façade or choir, but is considered a very graceful building. The original church was built in 869 by Archbishop Anspertus on the site of his own house: the only remains of this is the chapel in the l.-hand transept, with four columns of different materials and dimensions, and with different capitals, all taken from earlier buildings, as was then usual. The present church was built about 1480. It was intended to be in the usual shape of a Latin cross; but, from want of space, the choir is wanting, and its place is supplied by a perspective painted on the wall. This painting is as old as the church, but it has lately been retouched and refreshed. It can hardly be called a work of art, but, as a trick, the deception is marvellous. Annexed to the church is a small octagon sacristy, by *Bramante*: it is highly praised by Vasari. The bas-reliefs, arabesques, and sculpture, are by *Caradosso*, and are very beautiful.

San Sepolcro (close to the Ambrosian library) retains its ancient towers built in the 11th century; the rest is modern. It contains an excellent *Luini*, our Lord crowned with Thorns. Many other figures are introduced; perhaps the members of some pious fraternity or guild. This church was the centre of the congregation of the Oblati, a body of priests founded by San Carlo, in order that they might, by stricter lives and more exemplary performance of their duties, check the Protestant Reformation. The congregation has now ceased to exist.

San Nazaro maggiore, in the Corso di Porta Romana. This basilica was founded by St. Ambrose (A.D. 382), and dedicated to the 12 Apostles. It was burnt in 1075, enlarged upon its being rebuilt, and again by San Carlo: the two principal chapels were added in 1653. The most striking feature of the church is the vestibule by which it is entered. This is the sepulchral chapel of the Trivulzii, which contains a most interesting series of monuments of this illustrious family. They are remarkably simple, figures as large as life, in the armour, dress, and garb of the times, true portraits in marble, reposing upon their sarcophagi.—Antonio (d. 1454), the father of the great Trivulzio, who, upon the death of the last Sforza, turned the dubious scale in favour of the Visconti.—The great Gian' Giacomo, (died 1518,) Marquess of Vigevano, his laurel-crowned head pillowed upon his corslet, with the inscription "Johannes Jacobus Magnus Trivultius Antonii filius, qui nunquam quievit quiescit, tace." This was the Trivulzio who, banished from Milan, returned at the head of the French army, and may be said to have been the main cause of the ruin of his country. Those who had profited by his treason respected him not: an affront received from Lautrec led him, at the age of 80 years, and in the depth of the winter, to seek an audience of the heartless Francis I. It was denied. Trivulzio placed himself in the way of the king. "Sire," said he, "hear a man who has been 40 years in the service of your crown, and who has fought 18 battles against your enemies." The "chivalrous monarch" passed on. Trivulzio sank under fatigue and anxiety, and fell sick. The "gallant monarch," the "father of letters," &c. &c., sent a "gracious message" to the old broken-hearted warrior; but he died a few days after; and was buried, as the French say, at Bourg de Chartres, near Mont Clery. The maréchal was the founder of the chapel; and if he erected, as some believe, his cenotaph in his lifetime, it must become a question which kind of epitaphs are likely to be most true—those which others write for us, or those which we write for ourselves. That he endowed the chapel is certain, as appears from an inscription yet remaining. But his grandson seems to claim the monument.—The two wives of the Marquess, Margareta Colleoni, died 1488, and Beatrice d'Avalos, sister of the Marquess of Pescara.—Gian' Nicolo, died 1512, the only legitimate son of the Marquess; as zealous as his father in the interests of France, and who, had he lived, would probably have equalled him in military fame.—Paula Gonzaga, the wife of Giannicolo; Ippolita, Luigi, and Margherita—maiden.

boy, and infant, children of Giannicolo, all lying side by side; and, lastly, Gian' Francesco, died 1573, the son of Giannicolo, who served both Francis I. and Charles V., changing sides as was most convenient to him.

It was he by whom these monuments were erected, as commemorated by him in an inscription which seems to apply to the whole series. All the monuments, however, are cenotaphs, the real place of sepulture being in the catacombs below. The chapel is said to be designed by *Bramante*, and altogether is one of the most remarkable of its kind in Milan. But the tombs are placed so high that you cannot make out the details, excepting by using an opera-glass. The church is strangely long and broad in its proportions. In the cupola and four spandrils are frescoes by *Vitale Sala*. There is a very fine picture by *Lanino* in the church. A good fresco, representing the Martyrdom of St. Catherine, in the oratory of St. Caterina della Ruota, adjoining the church, was executed by the same painter in 1546. In the principal compartment, on the rt. hand, and near a pilaster, he has introduced himself between Gaudenzio Ferrari, and Della Cerva.

San Antonio Abate, built in 1632, from the designs of *F. Richini*. It contains 7 chapels richly ornamented with marbles and paintings. The vaulting of the nave is painted in fresco, by *Carlone;* the subjects relate to the Crucifixion and the Miracles of the Cross. The choir is painted in fresco, by *Moncalvi:* the subjects are taken from the history of St. Paul the Hermit, and St. Anthony the patron saint. In the first chapel on the rt. hand the picture of St. Andrea Avellino is by *Cerano*. The Nativity, in the 2nd chapel, is by *B. Campi*, and another further on by one of the *Caracci*. In the principal chapel on the l., Christ bearing his Cross is by *Palma Giovane*. In the chapel of the Annunciation are various works of *G. C. Procaccini*.

St. Eufemia, in the Corso di San Celso, with an Ionic vestibule, contains [illegible] of Marco d'Oggiono. The death of St. Eufemia is asserted to be by *Titian*.

On the S. side of the open space in front of St. Eufemia stands *S. Paolo*. The side towards the piazza, with Corinthian pillars above coupled Doric, projecting two-thirds from the wall, is from the design of *Alessi*, and is praised. The front, which is in bad taste, contains a bas-relief over the door, la Madonna di Loreto, in the tympanum, and some long perpendicular compartments with emblems, beautifully executed. The interior is divided transversely by a wall rising as high as the cornice, the further part being occupied by the Augustin nuns called the Angeliche.

San Celso, in the Borgo San Celso.

In a field called "ad tres moros" St. Ambrose, in 396, discovered the bodies of St. Nazarus and Celsus, martyrs. St. Nazarus he dug up and deposited in the church of the Sant' Apostoli: but over San Celso, whom he let lie where he found him, he built a small church, which was afterwards enlarged and then restored in 1651. It is now partly destroyed. There remains the choir, an ancient painting in a lunette, and a door with capitals and symbolical ornaments of the 10th century. The campanile is of the 14th century.

Sta. Maria presso San Celso. A very splendid building, one of the richest and finest churches of Milan.

According to tradition, St. Ambrose, on the spot on which he found the remains of St. Nazarus and St. Celsus, placed a picture of the Madonna, who, on the 30th December, 1483, appeared there. The miracle drew so many persons to the small church which had been built there in 1429 by Filippo Maria, that it was resolved to erect a splendid church on the spot, and this was commenced in 1491 from the plans of *Bramante*. The front was begun by him, or, as others say, by *Gobbo Solaro*, carried on and altered in 1572 by *Martin Bassi*, and completed by *Alessi* of Perugia, to whom the present design is principally due. The sculptures of the façade are remarkable for beauty. The Adam and Eve, the Annunciation, and the bas-reliefs of the Adoration of the

Magi and the Flight into Egypt, are by *Stoldo Lorenzi*, a Florentine. The rest are by *Annibale Fortana*, a Milanese They lived towards the latter half of the 16th century. The capitals of the columns of the interior are of bronze. The rich organ is decorated with 2 statues by *Fontana*, and supported by caryatides by *Bassi*. 12 statues stand round the 12-sided cupola. The pendants, and the lunettes beneath, were painted by *Appiani* in 1797. Below these is a statue of St. John the Baptist, by *Fontana*, and two others by *Lorenzi*. The 4th space is occupied by the altar, in which the miraculous figure is preserved behind 2 small silver doors. The altar is rich in silver and gold, sculptured by *Fontana*. The woodwork of the stalls is by *Taurini*. According to the original design there should only have been 2 altars, but several have been added. In the 1st on the rt. hand is a Deposition by *G. C. Procaccini*; the side pictures are by *Nuvolone*. Next is the Martyrdom of St. Nazarus and St. Celsus, also by *G. C. Procaccini*. They were beheaded at Milan, under Nero, A.D. 69. The mother of San Nazaro was Perpetua, who had received the faith from St. Peter.

Under the altar is a sepulchral urn, with a bas-relief of the 4th century. In the altar of the Crucifixion, the St. Joseph is by *E. Procaccini*. The Baptism in the Jordan which follows is by *Gaudenzio Ferrari*.

In the principal chapel of the rt.-hand transept are, one fine, and some small pictures, by *Paris Bordone*. In the spaces of the Poscoro, or circuit, behind the altar, it is difficult to see the pictures for want of light. The Resurrection in the 1st is by *A. Campi*. The pictures in the 2nd, 3rd, and 5th, are by *Carlo Urbino*. St. Catherine in the 4th is by *Cerano*. St. Jerome in the 6th is by *Calisto Piazza*; it is thought to be finely coloured. The Conversion of St. Paul in the 7th, by *Moretto*. In the principal chapel of the l.-hand transept the Assumption is by *C. Procaccini*. There is also a picture by *Borgognone*.

CHURCHES OF THE PORTA TICINESE.

S. Alessandro. This church belonged to the Barnabites, by whom it was rebuilt in 1602, from a design of one of their order, Lorenzo Binaghi. The interior is very rich in painting and decoration, without containing any work deserving of being particularly noted. The façade, with its 2 campanile towers, is incomplete. The Barnabites, in 1723, established here, in emulation of the Jesuits, a college for noble families; whence the neighbouring street acquired the name of Contrada dei Nobili.

San Giovanni in Conca, shut up and desecrated. The front exhibits a remarkably curious mixture of the circular and pointed styles. Here are the monuments of the Visconti family. That of Bernabo has been removed to the Brera—a few fragments remain within it. It has a lofty campanile, fitted up as the observatory by the late Cavaliere Moscati. To the l. of this church is what was the Casa Sforza; on the rt., a house called Dei Cani, from the dogs which Bernabo Visconti kept there.

S. Sebastiano. This church was built from the city funds and private donations, in consequence of a vow made by the city during the plague. It was designed by *Pellegrini*, and S. Carlo laid the first stone on the 7th September, 1577. It is a circular building: the lower part is Doric; above this is an attic, on which rises a story in the Ionic order, supporting the cupola. The choir is octagonal, and has a separate cupola. It contains a Martyrdom of St. Sebastian, by *Bramante*, which has been retouched.

S. Giorgio in Palazzo, in the Corsia to which it gives name, was founded in 750, by San Natale. The façade was restored in 1800, by *B. Ferrari*. The interior in 1821, by *Canonica*. It has thus been much modernized. The frescoes on the ceiling and in the choir, by *S. Montulto*, are praised. It also contains a St. Jerome, by *Gaudenzio Ferrari*, in the 2nd chapel on the rt. hand; and a Deposition and Ecce Homo, in

the 3rd chapel on the same side, by *Bernardino Luini.*

S. Lorenzo. In the Corso di P. Ticinese, close to this church, stand the *Colonne di San Lorenzo*, the only vestiges, with the exception of the solitary pillar near San Ambrogio, of the architectural magnificence of Roman Milan. They are 16 in number, of the Corinthian order, standing upon a continuous basement. Mouldering, fire-scathed, shattered by violence, these relics contrast strangely with the bustle and vivacity of the street in which they stand. According to the earliest Milanese historians, they are portions of the Temple of Hercules, built by Maximinian in honour of his tutelary deity. Modern antiquaries consider them as portions of the peristyle of the baths of Hercules, commemorated by Ausonius in the epigram to which we have before alluded. The constructions which can yet be traced in the adjoining church, and which were formerly much more extensive, render it most probable that those who contend—and the contest has been carried on with much vehemence—that the columns formed part of the baths, are in the right, unless the question be compromised by supposing that temple and baths were conjoined in one building. An inscription in honour of Lucius Verus, built into a pier, has evidently no concern with the columns, and another, containing the following letters, $\frac{\text{N.}}{\text{A. P.}}$, which is $\frac{\text{T. I. S.}}{}$ supposed to be a part of the original edifice, does not afford much explanation. The style is very evidently that of the Lower Empire, and they have been assigned to the 3rd century. The increased intercolumniation of the 8 columns on the l., is an irregularity found in the contemporary palace at Spalatro. The ancient church of San Lorenzo fell down in 1573. It had previously sustained many mischances, particularly in 1071, when it was burnt. It was by this fire that the columns were so much damaged. *Pellegrini*, the builder of the Escurial, a good painter as well as an architect, was employed by San Carlo Borromeo to give the designs for the new structure, but they were partly altered by *Martino Bassi.* The interior of this basilica was rebuilt upon the ground-plan of *San Vitale*, of Ravenna, and has 8 sides, 4 being filled by lofty arches enclosing recesses. The arches which fill the intervals are smaller; 2 orders are used, the lower is Doric, the higher Ionic. The larger arches are surmounted by a Doric cornice, which serves as the impost to the cupola. The cupola is a regular octagon, but rises from a base of 8 unequal sides. The numerous projections of the cornice are disagreeable, and the pendants of the smaller sides are heavy. On the rt. hand the basilica communicates with the octagonal chapel of St. Aquilino, founded by Adolphus, the King of the Goths and successor of Alaric, but who aspired to the glory of being the protector, not the destroyer, of Rome. In this chapel, which, excepting the cupola, is ancient, is the very remarkable tomb of Adolphus (or Ataulphus), and of his wife Placidia, the sister of the Emperor Honorius, whose part in this eventful period of the history of the declining empire is that of the heroine of romance conquering her victor by her charms.

"The professions of Adolphus were probably sincere; and his attachment to the cause of the republic was secured by the ascendant which a Roman princess had acquired over the heart and understanding of the barbarian king. Placidia, daughter of the great Theodosius, and of Galla his second wife, had received a royal education in the palace of Constantinople; but the eventful story of her life is connected with the revolutions which agitated the western empire under the reign of her brother Honorius. When Rome was first invested by the arms of Alaric, Placidia, who was then about 20 years of age, resided in the city. The victorious barbarians detained, either as a hostage or a captive, the sister of Honorius; but, while she was exposed to the disgrace of following round Italy the motions of a Gothic camp, she experienced, however, a decent and respectful treatment.

The authority of Jornandes, who praises the beauty of Placidia, may perhaps be counterbalanced by the silence, the expressive silence, of her flatterers; yet the splendour of her birth, the bloom of youth, the elegance of manners, and the dexterous insinuation which she condescended to employ, made a deep impression on the mind of Adolphus; and the Gothic king aspired to call himself the brother of the emperor. The ministers of Honorius rejected with disdain the proposal of an alliance so injurious to every sentiment of Roman pride; and repeatedly urged the restitution of Placidia, as an indispensable condition of the treaty of peace. But the daughter of Theodosius submitted, without reluctance, to the conqueror, a young and valiant prince, who yielded to Alaric in softness of nature, but who excelled in the more attractive qualities of grace and beauty."—*Gibbon.*

Both these tombs are without inscriptions, in the ancient form of the sarcophagi of the Romans, but of very plain bold workmanship. The monogram of Christ—a descending dove—a species of Runic knot—are the only ornaments. In this chapel are two very early Christian mosaics, perhaps amongst the oldest existing specimens of Christian art. Our Lord in the midst of the Apostles—a fountain gushes from his feet as an emblem of the living waters; and the Sacrifice of Isaac. It is thought, and not without great probability, that this building, which is an octagon, was originally one of the chambers of the ancient baths. The shrine of Saint Aquilinus, a rich specimen of pietra-dura work, stands in the centre. The entrance door of this chapel is of the lower empire, and covered with sculpture. In a chapel behind the choir of the basilica is the fine mausoleum erected by Gaspare Visconti to Gio. Conti in 1538. In the 2 first altars on the l. hand the pictures are by *A. Luini.* The Baptism of our Saviour is pleasing. There are also, *Ercole Procaccini*, the Martyrdom of Saints Hippolytus and Cassianus. *Morazzone*, the Visitation —a fine fresco, artist unknown, representing the discovery of the body of St. Natalia. Round the court by which this basilica communicates with the Corso Ticinese are the residences of the canons. The design of these buildings, which were never completed, is attributed to *Mangone.*

S. Eustorgio, situated at the end of the Borgo di Cittadella, close to the Porta Ticinese. The suburb of the Porta Ticinese was first surrounded with a wall by the Visconti, and called Cittadella, a name which thus remains. This church is one of the oldest in Milan, having been dedicated in the fourth century, A.D. 320, by the Archbishop Eustorgio, who deposited in it the bodies of the three magi, which had been made a present to him by the Emperor Constantine. It is one of the few remains of ancient Milan which escaped the destruction under Barbarossa. After many vicissitudes it became a Dominican monastery. This order established themselves, and the tribunal of the Inquisition, here, in 1218. At their expense the church, or rather aggregation of churches, which is now called S. Eustorgio, was reduced to its present form by *Tomaso Lombardino.* The campanile was built between 1297 and 1309. The church was finally completed by *F. Richini.* It is now rather dilapidated. As a repository of monuments it is, next to the cathedral, the most interesting in Milan, and peculiarly pointed out by Cicognara as worthy of more notice than they receive. All have suffered more or less from Vandalism. The armorial bearings have been defaced, the inscriptions chiseled out, displaying all the wantonness of mischief. In their present state it is very difficult to make out to whom the tombs belong. In the first chapel on the rt. the tomb of Stefano Brivio (ob. 1485) is of very delicate cinque-cento work. It is said to be from a design of *Bramante.* The altar has a painting in three compartments by *Borgognone:* the subjects are the Virgin, the Infant Saviour, St. James and other Saints. On the next pilaster is a memorial to Gio. Marone, who established a school for 50 children in the convent. Then comes a marble

monument to a son of Guido Torelli of 1416. The side chapel of the Rosary is of the date of 1733. In the chapel of St. Thomas is the sarcophagus of Stefano Visconti, son of Matteo Magno. It was erected towards the conclusion of the 13th century. It is supported by eight spiral columns resting on marble lions, with bas-relief remarkable for the age. In the adjoining chapel are the mausoleums of Uberto Visconti (brother of Matteo Magno) and of his wife.

The chapel of *St. Martin* was built by the family of Torriano. The tomb of Martino Torriano is perhaps the only memorial left of that once powerful family; he died about 1262. The fine tomb of Gaspar Visconti exists, though mutilated, and the bearings upon the shields have been obliterated by the revolutionists; but some traces of the insignia of the Order of the Garter may yet be discerned. Gaspar obtained this distinction in consequence of his having been repeatedly despatched to the court of Edward III., upon the negotiations for the matrimonial alliances effected or proposed between our Royal Family and the Visconti: he died about 1430. The tomb of Agnes, the wife of Gaspar, has been also much injured. It appears to have been taken down and the fragments rebuilt, but not exactly in their original position. The costume of the principal figure is curious: she holds an enormous rosary. Near the sacristy George Merula is interred, one of the learned men whom Lodovico Sforza, anxious to obtain popularity, invited to Milan, where he enjoyed an ample pension till the day of his death. Merula stood very high as a Latin scholar, and it is to him we owe the first edition of Plautus; but letters did not sweeten his temper, which was a concentration of wormwood. He was the adversary of Politian and many other scholars, and maintained printing to be a barbarous invention. Beneath the choir, which is much elevated, is an enormous sarcophagus, destitute of sculptures or inscriptions, which once held the relics of the three kings of the East. When we say that it has no inscription, we exclude a modern one in paint or distemper. At the approach of Frederick Barbarossa the citizens removed the relics from this church, which then stood without the walls, to another, deemed more secure. But in vain; upon the fall of the city the relics became the trophies of the victor, and Archbishop Rainaldo, of Cologne, carried them off to his own city. Opposite is a basso-rilievo representing the Nativity and the Arrival of the three Magi, which, as appears from the chronicles of the monastery, was put up in 1347. It is supposed to have been executed by some of the scholars of *Balduccio di Pisa.* From the style of the capitals, this part of the church appears to be of the 9th or 10th century. A passage filled with epitaphs leads to the chapel of S. Pietro Martire, of Verona. It was erected to him by a Florentine, *Pigello de' Portinari*, in 1460, and in it has been placed the shrine or sepulchre of this saint, a work of *Balduccio* himself, which is an exceedingly beautiful specimen of Tuscan art. Cicognara considers it as a master-piece. *Balduccio* was one of the artists invited by Azzo Visconti for the adornment of his metropolis. The general plan is like that of the shrine of the Confessor in Westminster Abbey, which, as is well known, was by a Florentine artist; a lower story, a base supported by eight beautiful columns, and the sepulchre above. Statues, full of simplicity, stand in the Gothic arches below; the Doctors of the Church — St. Thomas and St. Eustorgius. More interesting to the stranger, because more novel, are the allegorical representations of the Virtues. Beyond the Alps such allegories are but rare; not occurring very often in the Gothic buildings of France, and still more seldom in England, but they are amongst the peculiar characteristics of the Pisan school;—Charity,—Faith,—Fortitude. —Prudence represented as having three faces, contemplating past, present, and future. — Hope looking upwards and grasping a nosegay of budding flowers. —Obedience holding a Bible.—Liber-

ality pouring forth the liquor from her vase. On the tomb above are eight bas-reliefs, representing the life and miracles of San Pietro Martire. *Balducci* has subscribed his name and date to this monument,—"Magister Johannes Balducci de Pisis, sculpsit hanc archam, anno Domini 1339." The material is Carrara marble. A likeness of Pigello is preserved in an ancient painting above the door. The high altar was erected by Uberto Visconti in 1316. The nine bas-reliefs were added by Giovanni Galeazzo. The additions to represent Mount Calvary were made in 1540. On the outside of the church is a brick pulpit, from which it is said that San Pietro Martire preached to the multitude against the Cathari and other heresies which then abounded in Milan. It was a species of Paul's Cross pulpit, or like that at Magdalen College. Fra' Pietro did not, however, content himself with preaching, but worked out in practice what has been approvingly styled "the theory of persecution." Failing to convince his opponents by his arguments and miracles that the religion he professed was the true Apostolic faith, he had recourse to torture and executions to refute and exterminate those who differed from him in opinion. He exercised without mercy the office of inquisitor in the monastery of the Dominicans formerly attached to this church, and fell a victim quite as much to the fears as to the revenge of those who slew him near Barlassina, 6th of April, 1252. The church of Rome, in admiration of his principles and practice, canonised him only 13 years after his death. The adjoining convent was, in 1798, turned into a barrack.

CHURCHES OF THE PORTA VERCELLINA.

San Maurizio Maggiore, called also ***Monasterio Maggiore***, on account of its rich endowments and the numerous privileges bestowed upon it by King Desiderius and the Emperor Otho, is in the Corso di Porta Vercellina. It is said to stand upon the site of a temple of Jupiter, from whence the columns supporting the tribune of Sant' Ambrogio were brought, and to have been one of the three buildings exempted by Barbarossa from the general destruction of Milan. Of the building of that epoch, however, few traces remain, except in the two towers, the one round the other square (used as prisons for some of the Lombard martyrs), which are embellished with some coarse paintings and niches. One of the towers is traditionally asserted to have been one of the three hundred Roman towers which defended the city, and a fragment of Roman wall may be discovered in the monastery. The present construction is chiefly the work of *Dolcebono* (1497-1506), a pupil of *Bramante;* the façade, however, is by *Perovano* (1565). The church is divided into two parts by a solid screen reaching to the height of the principal cornice. The half which serves for public worship is arranged in the same manner as the inner church, which belongs exclusively to the monastery. Great elegance of proportion is displayed in a triforium above a row of small chapels which are unconnected with each other, while the triforium leads round the whole church. The architecture is of a refined Tuscan order, and Bramantesque in the truest sense. The screen dividing the two churches is painted on both sides by *Luini*, *Antonio Campi*, and *Pietro Gnocchi*. On the side towards the public church, the two lunettes, one representing the donor of the paintings, the other his wife, each attended by four saints, are by *Luini*, as are also the two frescoes over these lunettes. The rest of the frescoes on this side of the screen are by *G. Ferrari*. The groined ceiling above the altar of the inner church has some early frescoes, representing Patriarchs, Prophets, &c., of which the artist is not known. The whole ceiling of the church, forming one long vault over both divisions, is painted in Gothic tracery, which is out of harmony with the rest of the building, and has not a good effect, particularly as the background is painted black. The decorations of the inner church are beautifully preserved: in the outer church

little remains of the original painting, as far as the ornamental part is concerned. The historical compositions covering the walls of both churches are rather in a good state of preservation, and form almost a gallery of works of the best artists of the Lombard school. The principal painters employed here were *Bernardino* and *Aurelio Luini*, *Gaudenzio Ferrari*, *Calisto da Lodi*, *Lamazzo*, and *Pietro Gnocchi*. The St. Paul in the first chapel is assigned to *Lomazzo*, and the deposition and the frescoes which surround it to *Calisto*. The convent is appropriated to the nuns of several suppressed convents; and in order to inspect the inner church, the permission of the superior must be obtained, but a zwanziger will do as well. "In S. Maurizio there are a number of frescoes by *Luini;* many of them are in his finest manner, and in some he rivals *Titian* in power and harmony of colouring, whilst he surpasses him in purity of design. This great artist unquestionably exhibits far higher powers in fresco than in oil: in fresco he is noble, dignified, and free, and has displayed a conception of beauty in his female heads that perhaps has never been surpassed by any other artist. The frescoes in *S. Maurizio* would have been in fine order had it not been for the barbarous hand of man: the blues have been scraped off for the value of the ultramarine, and so has the gold with which parts were touched."—*C. H. Wilson.* "In the inner church are—Marriage of Cana, and Flagellation of Christ, by Luini: exquisite."—*Mrs. J.*

Sant' Ambrogio. This basilica was founded by St. Ambrose, when Bishop of Milan, and dedicated by him, June 19th, 387, to the Martyrs *St. Gervasius* and *Protasius*, whose existence and relics he discovered so miraculously, and whose bones he transferred to this church. Posterity has transferred the dedication to the founder. This structure exhibits many of those arrangements which were dictated by the usages of the Church some ages after the time of our Saviour. In front is a atrium, beyond whose precincts the catechumens were not to pass. As it now stands, it was built by Archbishop Anspertus (about 868-881), as appears from his epitaph in the choir. It is, therefore, the most ancient mediæval structure in Milan. When repaired in 1631 by the architect *F. Richini*, by order of Cardinal Frederigo Borromeo, an operation rendered indispensable by its impending ruin, all its features were preserved without alteration.

"The court in front is acknowledged to be of the 9th century, and the church exhibits very much of the same style of art. This court is a parallelogram surrounded by arcades, having 3 arches at each end, and 6 on each side. On the side of the court next the church is a second story of arches of unequal heights, surmounted with a gable, the sloping side of which is enriched by little ornamental semicircular arches, some formed on the sloping line entirely, some with a little perpendicular appendage, and some springing on horizontal lines; nor need you be surprised at this diversity, since a similar irregularity of disposition has been observed in the modillions and dentils of the pediments in Roman architecture. These little arches run round the cornice of the court, and are almost the only ornament it has. The piers which support the arches of the court are formed each of two half-columns attached to an oblong pillar; they are of stone, and have rude leafy capitals, with hardly any projection. The upper arches, and the central lower arch next the church, have the archivolts of stone, rudely but richly carved; everything else is of brick. It appears from this description, that there is nothing in the details of the design, or in the execution of this little court, to demand our admiration; and yet it is exceedingly beautiful, from the mere simplicity and harmony of the general disposition. The tower is a square brick building; the panels of which are marked by little shafts of stone, and finish at the top in rows of ornamental arches without intersections."—*Wood's Letters of an Architect.*

The architecture of Sant' Ambrogio is Romanesque, but singularly rude. Fragments of frescoes still remain on the walls of the atrium, round which are arranged tombs, urns, altars, votive and sepulchral inscriptions, found in 1813, when the pavement of the Basilica was taken up and repaired. Some of the inscriptions are remarkable from the corruption of the Latin, exhibiting, perhaps, specimens of the colloquial dialect. Two small panels,—one at the top of each of the folding doors,—are shown as part of those which St. Ambrose closed against the Emperor Theodosius after his merciless slaughter of the inhabitants of Thessalonica. These relics are of cypress-wood, and, though not decayed, bear the marks of extreme age. The doors are ornamented with foliage and Scripture histories. The general costume and treatment of many of the figures is that of the Lower Empire: they were executed most probably in the 9th century, and were restored in 1750, when the two masks were added. As for the remarkable event to which the tradition refers, it took place at the gate of the Basilica Porziana, now called San Vittore al Corpo.

With respect to the architecture of the interior, it was, like the atrium, Romanesque; but in the 13th century pointed arches were built up under the circular arches which support the roof, in order to strengthen them.

The inside of the church was originally divided on the plan into square portions, each division having two semicircularly arched openings on each side on the ground, and two above to the gallery, and a vaulting of semicircular groined arches. The two first squares remain in this state, but the third has two pointed groins springing from a lower point; the strong ribs which separate the squares unite likewise in a point. The fourth square is that of the lantern, which, from the external appearance, is probably an addition of the 18th century; within it is entirely modernised. There is no transept. The parallel walls of the building continue a little beyond the lantern, and the building terminates in an ancient niche or apsis. At the upper end is seen the Baldachino over the high altar, glittering with ultramarine and gold, and supported by four columns of porphyry. Here the bodies of St. Ambrose and of Saints Gervasius and Protasius are deposited. But the great curiosity of the Basilica is the splendid facing of the altar, which is the most remarkable monument of metallurgic art of the middle ages now subsisting. It was presented by Archbishop Angilbertus II. (about 832), and its interest is increased by the preservation of the name of the artist "Wolvinus," who describes himself as "Magister Faber," or Master Smith, just as the famous "Wieland" is styled *Meister Schmied* in the Niebelungen lay. His name seems to indicate that he was of Teutonic race—a circumstance which has excited much controversy amongst the modern Italian antiquaries. The front of the altar is of plates of gold; the back and sides are of plates of silver, all richly enamelled and set with precious stones: the latter are all rough, at least not polished according to our present mode. The golden front is in three great compartments, each containing smaller tablets: in the centre compartment are eight, containing our Lord, the emblems of the Four Evangelists, and the Twelve Apostles. The two lateral compartments contain the principal events of the life of our Lord. The Transfiguration is represented according to the type followed, without any variation, in all the early Greek and in most of the Latin delineations of that miracle. The sides and the back of the altar, which are of silver, enamelled and gilt, though less valuable in material, are perhaps more beautiful than the front, from the greater variety of colour which they exhibit. The basso-rilievos on them are the following (we add the descriptions, because the inscriptions are not easily read, and the Valet de Place, as well as the Custode, explains them *ad libitum*):—

L.-hand side. Eight angels bearing vials; four whole-length figures, n

appropriated; and four medallions, representing St. Ambrose, St. Simplicianus, St. Gervasius, and St. Protasius.

Rt.-hand side. The four archangels, Michael, Gabriel, Raphael, and Uriel. Four angels with vials, and four saints, St. Martin, St. Maternus, St. Nabor, who suffered martyrdom with St. Felix, at Milan, A.D. 304, and St. Nazarius.

But the back is the most interesting part, for here the Archbishop Angilbert caused to be represented the principal events of the life of St. Ambrose, and here the artist has left his portraiture. Like the front, it consists of three grand compartments divided into smaller tablets. These are separated by enamelled borders. *Centre:* The archangels Michael and Gabriel. St. Ambrose bestowing his blessing upon the Archbishop Angilbert; and, in the *pendant*, he is also blessing the master smith Wolvinus.

Lateral tablets. The history begins with the lowest tablet at the l.-hand corner, and thus we shall accordingly describe them, proceeding upwards. (1.) The bees swarming around the sleeping child. According to the legend, this event happened whilst he was lying in one of the courts of his father's palace at Arles. St. Ambrose, born A.D. 340, was the son of the prefect of the Gauls. The legend tells us that the swarm thus flew about the infant's cradle. Some of them crept in and out of his mouth, and at last they mounted up in the air so high that they quite vanished out of sight. This was considered a presage of future eloquence. Nearly the same story is told of St. Domenick, and of Pindar. (2.) Ambrose proceeds to take the command of the eastern and Ligurian provinces of Italy. These provinces were very extensive, including from Genoa to Ravenna, and from Milan to the Alps. And it may be added that Ambrose obtained this appointment entirely by the ability which he had shown as a pleader in the court of Probus the Prefect, who appointed him his assessor, and subsequently gave his government. (3.) St. Ambrose, having been chosen Archbishop of Milan by acclamation (A.D. 375), attempts to escape his promotion by flight. After using many expedients, some very strange and questionable, to escape the charge, he stole out of the city by night to return to Pavia, but missed his way, wandered up and down all night, and found himself next morning at the gate of Milan. The people then put him under an *arrest:* he made his escape a second time, but at length surrendered. (4.) His baptism, which did not take place until *after* he was nominated by the people to the archbishopric. (5.) Ambrose is ordained bishop. (6, 7.) Whilst entranced, he is present, in spirit, at the funeral of St. Martin of Tours—a legend, of which the futility has been pointed out by Baronius. (8.) St. Ambrose preaching, but prompted by angels. (9.) Heals the lame. (10.) He is visited by our Lord. (11.) The apparition of the angel calling St. Honorat Bishop of Vercelli to administer the viaticum to St. Ambrose, then on his deathbed. (12.) His death; angels receiving his soul.

This monument is important as an authentic record of ecclesiastical costume. It narrowly escaped being seized and melted down by the French revolutionary commissioners in 1797. Except upon high festivals, it is covered up, but it is shown upon payment of a fee of about 5 frs. to the sacristan. Near that end of the cantoria, or singing gallery, which is towards the altar, is a half-length figure in bas-relief, with shaven head and chin, long pallium, and pontifical garments, the right hand being raised in the act of giving benediction, the left holding an open book on which is written Sanctus Ambrosius. It is an ancient representation of the saint.

In the nave of the church, placed upper a pillar of Elba granite, is a serpent of bronze, the subject of strange traditions and fictions. It is said to be the brazen serpent of the desert (in spite of the Scripture account of the destruction of that type), and as such was given, in 1001, to the Archbishop

Arnolph by the Emperor of Constantinople. It is probably an Alexandrian talisman of the 3rd or 4th century.

The pulpit is a curious structure, standing upon eight arches. It is said to have been rebuilt in 1201; but most of the ornaments are so evidently of the earliest Romanesque period, that it can only have been repaired. A remarkable basso-rilievo, representing the *Agape*, or love-feast, should be particularly noticed. Beneath it is a very splendid Roman Christian sarcophagus in the highest state of perfection. It is called the tomb of Stilicho; but this is an antiquarian whim, there not being the slightest foundation for the opinion. The eagle for supporting the book is of the workmanship of the lower empire.

Near the entrance of the choir are two remarkable slabs with inscriptions, the one covering the tomb of Archbishop Anspertus, the other of the Emperor Louis II., who died 875.

The apsis, or eastern termination, is, as we have already said, the most unaltered portion of the edifice. The vaulting is covered with mosaic upon a gold ground—a splendid specimen of the Byzantine style, and the first which the traveller sees in this part of Italy. It represents the Saviour, St. Protasius, and St. Gervasius, St. Satiro, St. Marcellina, St. Candida, and the two cities of Milan and Tours, in allusion to St. Ambrose being present at the death of St. Martin without leaving Milan. Below are represented the 18 suffragan bishops of the see of Milan.

The inscriptions are partly in Greek, exhibiting in its spelling the present Romaic pronunciation, and partly in Latin. A monogram, conjecturally deciphered, probably contains the name of the donor and the dedication of the work; and in the hieroglyphics, contained within a square cartouche, the erudite discover the names of the Abbot Gaudentius, the Archbishop Angelbert, and the Emperor Louis II. But whether the interpretation be correct or not, the character of the work is certainly not later than the 9th century, and possibly of an earlier age.

In the centre of the apsis is a very curious chair or throne of marble, called the chair of St. Ambrose, of an ancient fashion, decorated with lions at the arms, and a simple scrollwork. It is, in fact, the throne of the primitive Archbishop of Milan, in which he sat, according to the ancient practice of the Church, in the midst of the 18 suffragans of his province, of whom the most northern was the Bishop of Chur or Coire, and the most southern, of Genoa.

The chairs of the bishops remained until the 16th century, when they were replaced by stalls, for the canons, of wood, carved in a rich Flemish style, but so as to make us regret the loss of antique simplicity. When the traveller reaches Torcello (see VENICE) he will find the same arrangement still subsisting. But by far the most interesting mosaics in this church are those in the chapel of *San Satiro*.

This chapel was, in the time of St. Ambrose, the basilica of Fausta, but afterwards received the name of "St. Vittore in ciel d' oro," from the mosaic on the ceiling. It originally stood separated from the basilica of St. Ambrose by a narrow street, but was united when the basilica was rebuilt. The mosaics contain full-length figures of Ambrose, Protasius, Gervasius, Felix, Maternus, and Nabor: none are designated as saints, or crowned with the nimbus: in the centre is a medallion, supposed to represent St. Victor. The probability is, that they were executed not long after the age of St. Ambrose himself, perhaps in the 5th century. The nimbi and letters which are seen are a clumsy addition of a later age.

The church contains several good paintings; the best is the Martyrdom of St. George, and St. George and the Dragon, by *Lanini*, or, as some say, by *Borgognone*. Our Lord between Angels; drawing stiff, but good: *Luini*, or, as some say, *Ambrogio Borgognone*. Our Lord bearing the Cross, also by *Luini*; and upon the sides of the arches which separate the chapels from the nave are exquisite frescoes of chi[1]

dren climbing in branches, by the same master. A Virgin and Child, with Saints—an excellent specimen of *Gaudenzio Ferrari*. A modern chapel has a decent statue by *Marchesi*. If the traveller descends into the once curious crypt, or *scurolo*, he will find it modernised by the munificence of Cardinal Borromeo. The roof is supported by 26 modern pillars of red and white marble.

The adjoining *Convent* of Sant' Ambrogio, now used as a military hospital, was built about 1495 by *Bramante*, and retains vestiges of its ancient splendour. The splendid cloister is now destroyed. The refectory is a fine specimen of an interior in the decorated Italian style: it is painted in fresco by *Calisto di Lodi*, 1545. This sumptuous hall is used as a ward for patients affected by loathsome diseases; and whilst this occupation of the chamber prevents its being examined with any degree of pleasure, the exhalations from so many diseased bodies have greatly tarnished the paintings.

Just without the precinct of Sant' Ambrogio stands a solitary shivered Corinthian column, a relic of Roman Milan. It has, however, been found by recent excavations that this pillar did not belong to a building formerly standing here, but that it had been placed here singly. It was formerly said to be the remains of some palace.

Somewhat further on the stranger will see written up the name of the street — *Nerone*. The historians of Milan, however, say that it is so called from a stream, the *Nirone*, now arched over.

San Vittore al Corpo, in the Stradone di San Vittore. Formerly the Basilica Porziana, vying in dignity with the cathedral. According to the traditions of the Church of Rome, an early convert, the Senator Oldanus, had two sons, Portius and Faustus; the latter built the basilica, which was incorporated afterwards in the Ambrosian. The former built this basilica, from him called Porziana. It is the scene of the Emperor Theodosius' exclusion from the church by St. Ambrose, and of the latter's victory over the Arians by the introduction of the canto alterno. At that time it was also known by the name of the "basilica extramurana." In the 10th century it was assigned to the Benedictines, in 1507 to the monks of St. Olivet, by whom it was rebuilt in 1560, from the designs of Alessi. The façade is simpler than the usual style of this architect. He intended to add a magnificent cortile, but this part of the design was stopped in its progress. The interior is splendid. The vaulting exhibits that union of plastic work and colour which, almost peculiar to Italy, produces such an effect of elaborate magnificence. It is divided into compartments of raised work, foliage and figures, within which are paintings of saints, martyrs, and angels, not so small as to fritter away the general aspect, and not so large as to intrude upon the architecture. St. John and St. Luke, in the cupola, were painted by *D. Crespi:* the other evangelists and the sibyls are by *Moncalvo*. The roof of the choir is by *A. Figino*. *Erc. Procaccini* painted the compartments of the roof of the nave, and St. Bernardo above the door. St. Christopher is by *Ciocca;* St. Peter by *Gnocchi*. The paintings on the high altar are by *Salmeggia;* St. Bernard, and St. Victor, the patron saint, on horseback, the horse leaping forward with much effect. *Five* St. Victors are honoured by the western churches. The patron of this church suffered martyrdom upon the site which it now occupies. He was a soldier in the army of Maximinian, by whose command he was tortured and beheaded, A.D. 303. Another *Salmeggia* represents Sta. Francisca Romana, the foundress of the order of the Oblate or Collatine Nuns, comforted by the appearance of her guardian angel.

In the splendid Capella Arese, designed by *G. Quadri*, with its fine black marble columns, the Madonna, angels, and prophets were sculptured by *Vismara*. In the last chapel on the rt. hand are three pictures by *Camillo Procaccini*, subjects from the life of

Saint Gregory the Great,—his Litanies during the great pestilence,—his attention to the poor,—and the feast given by him after the cessation of the plague. In this composition the table is placed in singular angular perspective; the sons of Totila are falling down before him.

In the chapel of St. Benedict are some good paintings by *Vigino*.

The stalls of the choir are of the 17th century. They are of walnut-tree wood, and the carvings represent the events of the life of Saint Benedict. The drawing is good; and though the Italian productions of this class are not generally known, they are quite equal to those of the Netherlands, which have so much more general reputation. The sacristy is a fine chamber with noble carvings; it contains several good pictures, of which the best is the Martyrdom of Saint Victor, by *Camillo Procaccini*.

Santa Maria delle Grazie. In the Borgo delle Grazie, which leads to the P. Vercellina.—This church, with the convent of Dominicans to which it appertained, was founded (1463) upon the site of the barracks belonging to the troops of Francesco Sforza I., by Count Gasparo Vimercati, then commander-in-chief of the ducal army. A considerable portion of the military buildings was converted, in the first instance, into an habitation for the friars; the church was built afterwards.

In a small chapel in the house of Vimercati, which is still preserved on the l.-hand side of the nave, was a miraculous image of the Virgin. This, together with his house, Vimercati bestowed on the Dominicans, who, pulling down the house, built the present church on its site.

The first stone was laid in 1464. Its progress was slow, not having been completed till after 1493. Ludovico il Moro and his wife Beatrice were liberal contributors to the church, and she was buried here. Amongst many other donations, the duke and duchess each gave splendid altar hangings. Upon those given by the duchess she caused to be introduced her device, a sieve, held by a hand on either side, with the motto "*Ti à mi, e mi à ti.*" This *give and take* motto has been curiously exemplified in the monastery, which, the friars being expelled, has again reverted to its primitive destination of military quarters, the church itself subsisting merely as a *sussidaria*, or chapel of ease. The front is a fine specimen of Lombard Gothic of brick, with ornaments of terra-cotta. The interior, miserably dirty, dilapidated, and forlorn, is grand.

At the end of the nave rises a noble cupola by *Bramante*, which narrowly escaped being pulled down by the Spaniards when they fortified the Castello, on account of its overlooking the works.

In the first chapel on the rt. hand is a St. John the Baptist, attributed to *Francesco d'Adda*. In the fourth are some noble frescoes by *Gaudenzio Ferrari*. Five compartments, dated 1542, contain the principal events of the Passion of our Lord, but are unfortunately much injured: "The Crucifixion is an admirable work."—*I. C. H.* The vaulting of the chapel retains its paintings in their original full and vigorous tone. The figures introduced are Angels bearing the instruments of the Passion. Gaudenzio exerted his utmost skill in these paintings, expecting to have an order for the altarpiece, but Titian was preferred. Amongst the other frescoes are a Crucifixion, and Angels in the vaulting above, by *Carlo di Crema:* and several on the vaulting of the last chapel on the rt. hand, and under the cupola and choir, by the school of *Leonardo*. The choir itself is richly painted by *Maleotto;* but the whole is in a state of the greatest neglect.

Part of the conventual buildings not occupied by the soldiers continue to communicate with the church. Two deserted cloisters have portraits of the great men of the order, the Glorification of St. Thomas Aquinas, and other similar subjects.

In the refectory is the celebrated *Cenacolo*, the Last Supper, of *Leonardo da Vinci*. Perhaps no one work of art

has had more written about it, and no one deserves higher praise. "This picture of the Last Supper has not only been grievously injured by time, but parts are said to have been painted over again. These niceties may be left to connoisseurs—I speak of it as I felt. The copy exhibited in London some years ago, and the engraving by Morghen, are both admirable; but in the original is a power which neither of those works has attained, or even approached." — *Wordsworth.* Persons, however, who are neither artists, nor have any strong feeling for art, nor are interested in the history or practice of painting, need not go and see it. The general traveller will, when he arrives in the refectory, probably think he has been hoaxed by being sent to see a discoloured wall.

The history of the painting and its mischances may be briefly stated. It was begun in 1493, being among the first works which Leonardo executed under the patronage of Ludovico il Moro. An anecdote is told by Vasari concerning the composition: that Leonardo told the Duke he must leave the head of the Saviour imperfect because he could not realise his conception of the celestial beauty it ought to possess: "Ancor gli mancava due teste da fare, quella di Cristo, della quale non voleva cercare in terra e non poteva tanto pensare, che nella imaginazione gli paresse poter concepire quella belezza e celeste grazia, che dovette essere in quella della divinità incarnata." And yet this very head, which Leonardo is so said to have left imperfect, is now one of the finest portions of the whole. Leonardo employed sixteen years upon the work; but he used a new process, which proved its ruin. The ground is plaster, impregnated with mastic or pitch, melted in by means of a hot iron. This ground he covered with a species of priming, composed of a mixture of white lead and some earthy colours, which took a fine polish, but from which the oil colour flaked off.

The materials with which the wall was built are of a very bad quality, rendering it susceptible of injury from damp. As early as 1500 the refectory seems to have been flooded, owing to its low situation and the quantity of rain which fell. The vicinity of the kitchen smoked the painting, which exhibited early symptoms of decay. Armenini, who saw it about 50 years after it was painted, said it was then half spoiled, and Scanelli, who saw it in 1642, speaking hyperbolically, observed that it was then difficult to discover the subject. In 1652 the monks, wishing to enlarge the door, cut away Christ's feet and those of some of the Apostles, and, by shaking the wall in cutting it away, brought off parts of the surface. In 1726, Bellotti, an indifferent artist of much pretension, who painted the fresco over the door of the adjoining church, persuaded the monks he was possessed of a secret method which would entirely recall the faded painting to life. He concealed himself behind planks, and painted it all over. In 1770, Mazer, a wretched dauber, was employed to go over the whole of it again. The three heads, however, to the extreme right of the spectator, escaped, in consequence of the outcry which the proceeding raised.

When Napoleon was at Milan in 1796 he visited the refectory; and, sitting on the ground, he wrote, placing his pocket-book upon his knee, an order that the spot should be exempted from being occupied by the military. This order was disobeyed, and the room was employed as a cavalry stable, and afterwards as a hay magazine. The door was then for some time built up in order effectively to exclude the military. In 1800, owing to the canal being blocked up with ruins, and rain falling for 15 days, the refectory was flooded to a considerable depth. In 1801, on the instance of Bossi, the secretary of the Academy, it was reopened, and in 1807 the Viceroy Eugene caused the refectory to be repaired and drained, and everything done which might in any way tend to preserve the remains of the painting. It is, however, now again scaling off, not very rapidly, but incessantly; and this is, perhaps, the last generation whose eyes

will behold its beauties, even yet so transcendent in their irreparable decay.

The following are the observations of the late Professor Phillips, R.A., upon its present state:—

"Since there have been given to the public many contradictory reports concerning the condition of this important picture, it may not perhaps be unpleasing to you, should I occupy a little of your time in reading a few remarks, extracted from notes I made before it, when at Milan, in 1825. Mr. Hilton and myself examined its condition with careful and minute attention, and could with difficulty find a portion of its original surface. The little we did find exhibited to us an exceedingly well prepared ground, smooth in the highest degree, and the painting upon it free, firm, and pure.

"Till this time all paintings on walls had been wrought in fresco; but oil painting, which had become known and practised in smaller works, better suited da Vinci's mode of proceeding, as it admits of retouching or repeating: and, unfortunately, he adopted it here. He was not, however, the first who had employed it in that way; Domenico Veneziano, and one or two others, had made tempting examples for him, and thus led to a result so unfavourable to his reputation.

"It would appear that the vehicle which he employed, whatever it were, had no union with the ground, and therefore the surface cracked; and whenever damp found its way through those cracks, and between the painting and the ground, small parts of the former were thrown off, till at length large blotches were formed, exhibiting the white preparation beneath. These have at various times been filled up; and it had been well if with that filling up had rested the efforts of the restorers. But their attempts to match the remaining colours failing, as I suppose, they have taken the shorter method of cure, by repainting the whole surface of the part they were required to mend; so that, at the present time, little or nothing, it may be said, remains of Leonardo, save the composition and the forms generally.

"Of the heads, there is not one untouched, and many are totally ruined. Fortunately, that of the Saviour is the most pure, being but faintly retouched; and it presents even yet a most perfect image of that divine character. Whence arose the story of its not having been finished, it is difficult now to conceive; and the history itself varies among the writers who have mentioned it. But perhaps a man so scrupulous as he in the definement of character and expression, and so ardent in his pursuit of them, might have expressed himself unsatisfied, where all others could see only perfection."—*Phillips' Lectures*, p. 65.

The name of some one apostle has been assigned to each of the figures, though, with the exception of the principal group, these is nothing to identify any one figure. As they are always referred to by these names, it may be useful to point them out. The standing figure to the extreme left of the spectator, and on the right of our Saviour, is St. Bartholomew; then the heads come in order, thus: St. James the less, St. Andrew, Judas, St. Peter, St. John. On the left of our Saviour, beginning with the head next to him, are St. Thomas, with the forefinger raised, St. James the greater, St. Philip, St. Matthew, St. Thaddæus, St. Simon. They are divided into groups of three, very skilfully connected, and the animation shown in their countenances and movements arises from our Saviour having just said, "Verily I say unto you, that one of you shall betray me;" upon which they "began every one of them to say unto him, Lord, is it I?" The finest group is that of St. John, Judas, and St. Peter. Judas alone of the apostles expresses no horror or surprise, and makes no inquiry. St. Peter starts up to urge St. John to ask our Saviour who the guilty party is, and the quickness of his movement is indicated by Judas, who leans forward to allow him to speak to St. John, having upset the salt-cellar with his hand. A more detailed examination of the composition may be seen in Kugler, whose

remarks are borrowed from Göthe's review of Bossi's work. The following are some remarks by the late Professor Phillips, R.A., on the original colouring and drawing. "Here and there small patches of colour appear, which show its original depth and clearness of tone; and that what is now grey was originally very dark, as the architecture behind the head of our Saviour, and a part of the tapestry. The wall of the background on the rt. hand was originally a plain light and warm grey, and the tapestries not at all like our copy, but of good damask arabesque pattern; but it has been most heavily repainted with a red pattern on a green ground. The pattern of the table-cloth was of a blue colour, and remains in a few small parts, showing it to have been of an ultramarine almost pure. One may judge from that of the brilliancy of hue it originally had. The blue sleeve of Judas was also ultramarine, and that of St. Peter is a lilac of it, mixed with lake, and a little white. I found the line of the forms not so grand as I had expected, but partaking of that littleness of line which I am now confirmed in conceiving to be a characteristic of his hand. These forms, I suppose, must have remained in general unchanged, as the assistant destroyers must have confined their work within the original boundaries of the figures, and they have none of the fulness of his successful rival Michael Angelo. Fulness of expression to minuteness, and suavity, were the elements he sought to develop, and succeeded. The head of our Saviour is quite full of these. The hands are not well drawn, that is, not with style: that of Judas which holds the purse is tolerably entire, the other is destroyed and repainted. Those of our Saviour are quite gone, one by time, the other by some wretched dauber, employed senselessly a few years ago; and he repainted it smoothly in the most dull and miserable manner. The perspective effect must have been extremely fine. I have no doubt either, from what remains of the colours, that it was bright and very deep."

"That part which is to the rt. hand of the large dish, under the figure of our Saviour, including an orange, a glass of wine, a portion of two loaves, and a large piece of the tablecloth just about and under these objects, are, in my opinion, the only part of this great work which have been untouched. These parts have all the beauty of finish to be found in da Vinci's oil pictures."—*J. C. H.*

Copies have been at various times made of this celebrated work: the best of which were, one by Marco d'Oggionno on the wall of a now suppressed monastery at Castelazzo. This was destroyed in an attempt to move it to the Brera. Another was made by Pietro Lovino in 1565, in fresco, at Ponte Capraisca. A third was made by A. Bianchi in 1612, by command of Cardinal Frederic Borromeo: it is now in the Ambrosian Library. Lastly, Bossi, by direction of the Viceroy Eugene, in 1807, made with great care a cartoon drawing of the size of the original, and afterwards an oil painting, from which a mosaic was executed. This mosaic is now at Vienna; the cartoon is in the Leuchtenberg gallery at Munich; the oil-painting is in the Brera.

At the opposite end of the refectory is a painting which, anywhere else, would attract great attention, but which is generally overlooked (and we may say disparaged) in consequence of its vicinity to the Cenacolo. It is a very large and well-preserved fresco of the Crucifixion by *Montorfano*, who has added his name and the date 1495. It contains a great number of figures grouped without any confusion, one of the best conceptions of a multitude we have almost ever seen, and full of merit. The good condition of this painting causes one the more to regret that Leonardo did not employ fresco. His error is very curiously exemplified on this same wall. You see two white spaces in the corners. Here Leonardo painted in oil the portraits of the donors of the Cenacolo, but not a trace of the figures can be discerned.

CHURCHES OF THE PORTA COMASINA.

San Tomaso in terra mala, or *terra amara*. The date of the present form of this church is 1580. The hexastyle portico was added in 1825. It contains a Magdalen by *A. Luini*, a S. Carlo by *G. C. Procaccini*, and a St. Anthony by *Sabatelli* junior.

It is said to derive its name from one of those acts so characteristic of the tyrants of Italy. The priest of the parish had refused to read the funeral service over one of his poor parishioners, unless his widow would previously pay the fees. The woman burst out in loud lamentations; when Giovanni Visconti, riding by, asked the cause of the disturbance.—"Bury him gratis," exclaimed he to the priest, who complied; but, like the choristers in the ballad of the Old Woman of Berkeley, repeated the dirge with a quaver of consternation. And, when the service was finished, "Now," said Visconti, "throw him in." And the miserable priest was buried alive with his parishioner. The story adds that, as they were casting the earth over the priest, he cried out, "Come questa terra è amara!" from which the church derives its present name.

St. Maria del Carmine. This church has undergone two transformations. It was built by the Carmelites in 1446, in a Gothic style. In 1660 the style was altered, as far as possible, into Roman by *Richini*, and restored to its original state by *Pizzagalli* in 1835. It contains two ancient Lombard pictures, and a Madonna in fresco, by *B. Luini*. The chapel at the side incrusted with marbles and gilt stucco contains on the walls two pictures by *Camillo Procaccini*.

S. Simpliciano. St. Ambrose erected a chapel here, over the burial-place of some saints, and S. Simplicianus deposited here the three martyrs, Sisinius, Martirius, and Alexander. The Milanese, when they defeated Barbarossa at *Legnano*, believed that they were assisted by these martyrs, and that three doves, flying from their altar, perched themselves upon the mast of the Caroccio. In consequence of this, a fine Gothic church was built here, which, after having undergone some alterations in 1582, in a different style, was recently restored according to the original design. In the choir is an Assumption in fresco, by *Borgognone*.

Santa Maria Incoronata. Built 1451, at the expense of Francesco Sforza. It contains a good *Procaccini*, and a remarkable monument of Gabriele Sforza, 1458. The basso-rilievos, also in the Capella Bossi, should be noticed.

CHURCHES OF THE PORTA NUOVA.

S. Marco. Built in 1254. The façade is Gothic, the interior is modern. It contains many fresco paintings by *Lomazzo*; the best of which is the Madonna and Infant, with saints, in the third chapel. The picture of the Trinity is attributed to *Luini*. The Trotti Chapel is by *A. Campi*; the large pictures by the side of the high altar are by *C. Procaccini* and *Cerano*. In the vestibule facing the Naviglio are some Gothic monuments: one in white marble, with the figure black, of Lanfranco Settala, the first general of the Augustins, who died in 1264, is attributed to *Bulduccio* of Pisa.

S. Fedele. Built for the Jesuits by S. Carlo, by whom they were established here. It is from the designs of *Pelligrini*. The pediment of the façade was added in 1835 by *Pestagalli*. The interior is elegant; consisting of a single nave, with noble marble columns. The basso-rilievos of the front are by *Gaetano Monti di Ravenna* and his pupils, and have considerable merit. The adjoining college is used as a depository for public documents, principally those relating to the land-tax.

THE SECULAR EDIFICES OF MILAN.

Palazzo della Imperiale e Reale Corte, close to the cathedral. This palace, which receives the Emperor when he visits his Lombard capital, and was the residence for six months

in each year of the viceroy, is built upon the site of the very magnificent structure raised by Azzo Visconti about 1330. This was one of the largest and finest palaces in Italy, and was richly decorated with paintings by *Giotto*. After repeated partial demolitions, the whole, excepting the church of *San Gotardo*, included in the present palace as its chapel, was finally demolished towards the close of the last century.

"The steeple of *St. Gothard*, built in 1336, is a curious specimen of that age; it is of brick, except the little shafts which decorate it, and these are of stone. The four lower stories appearing above the roof of the church are plain octagons, with unequal faces, with a row of ornamental intersecting arches to each cornice, and a shaft or bead at each angle, which interrupts all the cornices. There is a little window in the lowest but one, but it appears to have been broken through at a later period; the fourth has on each face a window divided into two parts by a little column, and each part finishes in a small semicircular arch. This sort of arrangement occurs in the early architecture of France, of the 11th, and perhaps of part of the 12th centy., but I think not later. In the fifth story, the angular shafts receive their capitals, and unite with other shafts on the faces of the octagon to support a series of little arches; but as the angular shafts intersect the little cornices of each story, and consequently pass beyond the upright of the plain faces, while the intermediate shafts are within that line, the latter are broken into two heights, one projecting before the other. Over this are two stories, rather smaller than those below, and forming an equal-sided octagon; and above all is a spire, cut to indicate scales or shingles, terminating in a globe, and a little winged figure supporting a weather-cock. I have dwelt more fully on these details, because they so strongly distinguish the Lombard buildings from similar edifices of the same period in France or England; and because also they show the necessity of a new system of dates, when we would determine the epoch of a building by the peculiarities of its architecture. Though built in the 14th centy., it exhibits more of what we call Norman than of the Gothic; and perhaps the Italians never entirely abandoned that mode of building for any consistent style, till the restoration of the Roman architecture in the 15th centy., under Brunelleschi. There are several steeples at Milan of this sort, but this is the best. It was highly extolled by contemporary writers; and it derives more additional interest from having contained the first clock which ever sounded the hours. In the earliest buildings of this kind there are no intersections in the little ornamental arches of the several cornices; the later the edifices the more complicated is this decoration, and in the steeple of St. Gothard some of them are composed of four series of interwoven semicircular arches."—*Wood's Letters of an Architect.* From the circumstance of the first striking clock having been placed in this tower the neighbouring street acquired the name of "Dell' ore." At the summit is the statue of an angel, of gilt brass, with which a singular story is connected. A bombardier, in 1333, being condemned to die, offered to beat down the head of the figure at one shot, and, being allowed his trial, he succeeded; and his skill purchased his pardon. The angel continued without a head till 1735, when it was restored, as is testified in an inscription on the shoulders of the statue, the existence of which, however, we take upon credit. It was when proceeding to the church of San Gotardo that Giovanni Maria Visconti was slain, 16th May, 1412. The diabolical ferocity of this tyrant continued unchecked for ten years (for he came to his authority in 1402). It was his regular pastime to feed his bloodhounds with human victims, delighting in the spectacle as he saw the animals tear the quivering flesh from the bones. That the cruelty of Giovanni Maria at last became perfect insanity cannot be

doubted; and it is equally clear that this insanity was the result of the unbridled cruelty in which he indulged. It is a curious fact that Giovanni Maria began his reign by granting a Magna Charta to the Milanese, and that he was a liberal and intelligent patron of literature. He is buried in the chapel, near the altar, but his tomb was destroyed by the French, and the interior of the chapel is now entirely modernised. The exterior of the choir retains its ancient aspect.

The present palace contains many modern frescoes. The show parts of the palace are the following:— *The Bath:* arabesques on the ceiling, not much above the ordinary style of house decoration. *Saloon:* Night and Morning, by *Martin Knoller*, a Tyrolese, a scholar of Rafael Mengs. *Great Saloon:* nothing remarkable excepting the elegant floor of terazzo, in compartments. *Salle-à-manger:* ceiling, the Four Seasons, by *Treballesi*. *Small Dining Room:* a very elegant cabinet, with medallions on chiar'-oscuro. *Sala di Representazione:* ceiling by *Appiani* and *Hayez*, Jupiter and Mercury. *Sala di Audienza:* ceiling by *Appiani*. History inscribing the deeds of Napoleon upon the shield of Minerva; in the four angles, the four quarters of the globe. *Imperial Throne Room:* by *Appiani*—the Apotheosis of Napoleon, he being represented in the character of Jupiter upon an eagle, considered as the best of the series. *Present Throne Room:* Marriage of Napoleon and Maria Louisa, by *Hayez*. *Ball Room:* the Coronation of the present Emperor, as King of the Lombardo-Venetian Kingdom, also by *Hayez*. The *Great Ball Room* is a splendid old-fashioned apartment. Its principal feature is a gallery supported by caryatides, executed by *Calano*, a Parmesan artist. They are cleverly varied. *Small Ball Room*, an Egyptian Hall; *i. e.* a hall supported by internal ranges of columns, like that at the Mansion House. Lastly, a room hung with tapestry from the Hampton Court Cartoons.

The *Arcivescovado* (between the Piazza Fontana and the cathedral). This palace contains a very good collection of paintings, bequeathed to the see by Cardinal Monti, and increased by his successors. A few have been *ceded* to the Brera Gallery. The following are the principal pieces:— *Giulio Campi:* the Madonna, supported by Angels; originally a church-banner, or gonfalon. *Bernardino Campi:* St. John the Evangelist, with his symbol the Eagle. *Leonardo da Vinci:* a Sketch,—the Virgin contemplating our Lord, who is holding a Lamb. *Gaudenzio Ferrari:* a Nativity,—many saints introduced. *Titian:* an Adoration of the Magi. *Camillo Procaccini:* the Heads of the Twelve Apostles. *Cerano:* the Circumcision of our Lord. *Sarzana:* the Infant Saviour sleeping, naked, on the Cross. *Bramantino:* a Virgin and Child,—the Virgin dressed in blue, with a turban on her head. *Andrea del Sarto:* a Magdalene holding the Vase of Ointment. *Leonardo da Vinci:* a Virgin and Child. *Morazzone:* the Murder of the Innocents. *Palma Vecchio:* the Woman taken in Adultery brought before our Lord, who is pointing to the writing on the ground, while the Pharisees are looking on. *Guido:* St. Joseph holding and contemplating the Infant Saviour. *Michael Angelo:* a Battle-piece, with many naked figures. *Titian:* a Portrait of Pope Julius III. *Giulio Cesare Procaccini:* St. Jerome half naked,—an angel above is in the act of speaking to the saint; the Marriage of St. Catherine. *Bernardino Campi:* a Design in chiar'-oscuro, representing St. Sigismund of Cremona, and other Saints. *After Raphael:* the Adoration of the Shepherds, a piece of tapestry woven in gold and silk. *Morazzone:* the Angel wrestling with Jacob. *Antonio Campi:* our Lord's Agony in the Garden. *Andrea del Sarto:* the Lord of the Vineyard paying the Hire of his Labourers. *Raphael:* a Design, on paper, of several naked figures in the act of shooting at a mark. *Leonardo da Vinci:* two Designs, in chiar'-oscuro, of naked children. *Camillo Procaccini:* the Raising of Lazarus, and the Martyrdom of SS. Nazar

and Celso; Designs in chiar'-oscuro, with many figures. *Mabuse:* a Virgin and Child. *Antonio Campi:* the Circumcision of our Lord. *Albert Durer:* St. Jerome. *Paris Bordone:* two Holy Families, one including St. Ambrose, and another with St. Catherine. *Bernardino Campi:* our Lord bearing his Cross. *Morazzone:* a Holy Family. *Pordenone:* the Virgin and Child. *Titian:* a Holy Family, with St. George in armour.

Palazzo della Città, or *Broletto*, in the Corso del Broletto. Broletto is the name formerly given to the town-hall of the municipality. It first stood on the site of the Corte, afterwards in the Piazza de' Mercanti. The present building, which is very extensive, with two courts and colonnades, is a specimen of the architecture of the revival previous to the time of Bramante. It was built by *Filippo Maria Visconti* for the celebrated Count Carmagnola. It now contains several government offices.

The *Piazza de' Mercanti* is remarkable as containing some remains of old Milan. In the centre rises a large square building, standing upon open arches, of which the upper portion is used as a depository for the papers of the public notaries of the city, whilst the arches below are employed as a species of market. This building was the *Palazzo della Ragione*, where, in earlier times, the magistrates of the commonwealth of Milan assembled, and where the ducal courts of justice sat in after times. It was begun in 1228 by the Podestà Aliprando, and completed 1233 by the Podestà Oldrado Grosso, otherwise Oldrado di Treceno of Lodi, whose effigy still remains in a small niche on the N. side. He is represented on the S. side mounted on his steed in full armour, very curious for the costume, but still more so perhaps for the inscription, which recounts his good and doughty deeds in extirpating heresy:—

"Qui solium struxit, Catharos ut *debuit* uxit."

"The Cathari here mentioned were Manichæan sectaries, whose name, corrupted into *Gazzari*, was transformed by the Germans into *Ketzer*. The last word should be *uxit*; but the author of the inscription took the poetical licence of altering it into uxit, in order to rhyme. On the archivolt of the second arch, on the N. side, is a figure whose original uncouthness is rendered much more indistinct by whitewash. This mysterious figure, which belonged to a much older structure, and was thus preserved in the 13th century, out of respect for its then remote antiquity, is no other than the once celebrated *half-fleeced* or *half-fleecy* sow, by whose augury *Mediolanum* was founded, and from which the city derives its name (In medio lanæ). Belovesus the Gaul was guided to place his settlement, just as the sow and seven pigs settled the fortunes of Alba.

Claudian, in his epithalamium upon the marriage of the Emperor Honorius with Maria the daughter of Stilico, thus describes Venus as repairing to Milan, where, as it should seem, the hide of the woolly sow was still preserved:—

"Continuò sublime volans, ad mœnia Gallis
Condita, lanigeræ Suis ostentantia pellem
Pervenit."

And Sidonius Appollinaris, by the description of "the city named after the woolly sow," includes in one distich Ravenna and Milan:—

"Rura paludicolæ temnis populosa Ravennæ,
Et quæ lanigera de sue nomen habet."

The Piazza is surrounded by other buildings, possessing much historical interest, and not devoid of picturesque beauty. Of these, the most curious in aspect is that called the *Loggia degli Osii*, from the family who defrayed much of the expense of the structure, which was begun in 1316. From the balcony, or "*ringhiera*" (or, in the language of the common people, *parléra*), in the front, the assent of the citizens was asked by the Podestà to the acts of government, and the sentences passed upon criminals were proclaimed. A row of shields with armorial bearings decorate the front,

being the coats of arms of the principal families, including the Sforza and the Visconti, and also those of the banners of the city. It is of a plain but elegant Gothic, and as such was much admired by Mr. Hope. Another is the ancient *Palazzo della Città*, or, as we should say, the Town Hall, a building perhaps of the 16th century. The standard of the city was preserved there until very recent times. On the S. side is the ancient college, formerly belonging to the doctors of civil law. It was built by Pope Pius IV. about 1564. The interior has some tolerable paintings of the 17th century.

This part of the city is the heart of business. Here is a goldsmiths' street, but inferior to that at Genoa, and the *Contrada di Santa Margherita*, the *Row* of Milan, full of booksellers' shops. Guides, prints, and excellent maps, including those of the Austrian Ordnance survey, are to be had at Artaria's, who has also establishments at Vienna and Mannheim. The brothers *Vallardi* are also publishers. French bookseller, Dumolard. There are good booksellers in the *Corso di Porta Orientale*, and a German bookseller in the Galleria de Cristoferis.

BRERA. *Palazzo delle Scienze e delle Arti* is the *official* name of the great establishment which, when it belonged to the Jesuits, was called the *Collegio di Sta. Maria in Brera*, or, more shortly, the *Brera*, by which name it is still generally known. It might be called St. Mary's in the Fields, for the old Lombard word *Brera* is derived from the same root as the French *Prairie*, and means the same thing. The establishment originally belonged to the order of the *Umiliati*. Some of the principal members of the order having, as before mentioned (p. 150), conspired against the life of San Carlo Borromeo, they were entirely suppressed. Their dissolute conduct had already excited great scandal; and the discipline which from that period began to be enforced by the Papal See called down their condign punishment. The Jesuits were put in possession of the Brera in 1572, upon condition that they should establish both what we may term a high school and a college, a duty which they executed with their usual ability till they were expelled in their turn. The church was pulled down in 1810 to give space for the academy. Some fragments of the carvings are preserved in the museum. The present buildings are still very extensive, and now contain within their walls (besides a chapel) the apartments occupied by the "Reale Academia," the schools of various branches of the fine arts, apartments for the "Real Institute delle Scienze," and some other learned societies, a very extensive gallery of paintings, the library, a very rich collection of fine medals and coins in a separate library, many curious Chinese manuscripts, &c.

The *Pinacoteca* of the Brera, or gallery of paintings, is a collection which, though somewhat deficient in particular schools, is nevertheless of great value. The pictures, however, gain nothing by their arrangement. There is no attempt at classification, and they are badly lighted.

"In the entrance hall of the gallery are a number of frescoes by different Lombard masters; some on the walls, which have been sawn from their places, and others which have been transferred to panel. The most important of these frescoes are those by *Luini*, which are of a very fine quality. They are, generally speaking, painted thinly and with great freedom; but, although there is evidence of his having painted with great rapidity, he displays great mastery in drawing. There is much less labour than in his oil pictures, but still to these last the frescoes bear a general resemblance. The backgrounds are mostly light, although in some paintings he has relieved the figures upon dark grounds; but there is no attempt to gain depth, which was evidently the object of the Venetian painters: on the contrary, Luini has gone into the opposite extreme in several of his works; in others, however, there is much power, attained perhaps on a better principle than in the frescoes of Titian and others of th

Venetian school; there is no confusion of tones, but that distinctness, which is essential to the effect of frescoes, is preserved. The execution is light and graceful, quite unlike that of the present German school, which is comparatively laboured and heavy."

"It is evident that Luini painted in fresco with great rapidity, executing more indeed than an entire figure, the size of life, in one day, and he certainly did not prepare cartoons, at least not for his small works. The painting may be compared to that of Rubens; it is juicy, transparent, and clear. There are also portions which resemble the execution of the antique decorative paintings seen in Pompeii and elsewhere. Thus, outlines are often strongly indicated with some warm dark colour; hatching is occasionally used, and dark touches in the shadows are put in freely. Richness is attained by transparency. The landscape backgrounds are like the hasty sketches which an artist sometimes makes in water-colour from nature."

"There is very little blue in these pictures; the skies are whitish and warm, with a mere indication of blue in some parts."—*C. Wilson.* Among the frescoes the following are worth looking at:—By *Bernardino Luini:* 1, Three Girls playing apparently at the game of hot cockles; 2, a Youth riding on a white horse; 4, a Child seated amongst vines and grapes; 5, St. Sebastian; 7, the Virgin and St. Joseph proceeding to their marriage at the temple.—*Bramantino:* 8, the Virgin and Child and two Angels.—*B. Luini:* 9, Two Minstrels, such as used to accompany wedding processions, and probably intended as a portion of No. 7; 10, a Sacrifice to Pan; 11, the Metamorphosis of Daphne; 15, the Dream of St. Joseph.—*Vincenzio Foppa:* 17, the Martyrdom of St. Sebastian; the earliest of the frescoes exhibited here.—*B. Luini:* 18, the Israelites preparing to depart from Egypt; 19, the Presentation in the Temple; 20, an Angel; 26, the Infancy of the Virgin; 27, of his school also is a San Lazzaro.—*Bernardino Lanini:* 22 and 28, Mary Magdalene, and Sta. Marta.—29, Sta. Marcella, school of *Luini;* and by *Luini* again are—30, the Birth of Adonis; 31, an Angel; 32, St. Anna and St. Joachim; 33, the Birth of the Virgin; 34, the Body of St. Catherine carried by three Angels to the Sepulchre; 35, a Cherub; 36, the Virgin and Child, with Saints, and an Angel tuning a lute. This fresco bears his name, and the date 1521. 37, the Almighty; 38, a Cherub; 39, the Presentation of the Virgin in the Temple; 40, the Prophet Habakkuk awakened by the Angel; 41, St. Anna; 42, St. Anthony of Padua.—By *Gaudenzio Ferrari* are—43, the History of Joachim and Anna, in 3 connected pictures; 48, the Salutation; 49, the Dedication in the Temple; 50, the Adoration of the Magi, in 3 compartments.—*B. Luini,* 51, Two Angels; 56, the Transfiguration; 57, St. Ursula; 59, St. Joseph; 61, the Redeemer; 62, a Portrait of a Young Lady; 65, another Portrait of a Lady, larger; and, 66, an Angel flying, is also beautiful.

In the first room the pictures most worthy of attention are:—By *Parmigiano:* 5, the Virgin and Child, with St. Margaret, St. Jerome, St. Petronio, and an Angel.—*Titian:* 6, St. Jerome in the Desert. The saint is kneeling, with his eyes fixed on the crucifix, and grasps a stone, with which he appears in the act of striking his breast. The action of the saint, and the tone of the landscape, are fine. A larger picture of the same subject is in the Escurial, of which this has been thought to be the first design. *Vandyke:* 10, the Virgin and Child, with St. Anthony of Padua.—*Paris Bordone:* 11, the Virgin and the Twelve Apostles.—*Guercino:* 16, St. Clara and St. Catherine.—*Rubens:* 17, the Institution of the Lord's Supper.—*Domenichino:* 18, the Virgin and Child, with St. John the Evangelist, St. Petronio, and many Cherubs.—*Guercino:* 20, the Virgin, St. Joseph, and St. Theresa.—*Agrostino Caracci:* 21, the Woman taken in Adultery, with many figures.—*Ludovico Caracci:* 22, the Woman of Canaan at our Lord's feet, with several Apostles.—*Paris Bordone:* 26, the Baptism of our Lord.—*Annibal Caracci:* 27, the Woman of Samaria at the Well.—*Pro-*

caccino: 32, the Magdalene, with an Angel.—*Trotti,* called il *Malosso:* 33, the Entombment.—*Procaccino:* 35, St. Cecilia sinking from her wounds, but her eyes fixed on heaven, supported by two Angels.—*Daniel Crespi:* 36, Our Lord going to Mount Calvary.—*Campi:* 41, the Holy Family, with St. Theresa and St. Catherine; good.—*Daniel Crespi:* 43, the Martyrdom of St. Stephen—a picture crowded with figures.—44, the Adoration of the Magi, called a *Titian.*

The second room contains from 44 to 71. By *Garafalo:* 45, a Pietà, with many figures.—*Tintoretto:* 47, another Pietà. "Almost colourless: the drapery of St. Joseph, which is dark orange, and a little red round the Virgin, under the legs of Christ, are all the positive colour. The rest is of that rich brown hue seen only in him and Titian's St. Jerome in this place. The latter is entirely of this hue, and a yellowish white for the lights. The tone of this picture in its light and dark is extremely imposing."—*Phillips, R.A.*—*Moroni:* 48, the Assumption of the Virgin.—*Paul Veronese:* 49 and 51, St. Gregory and St. Jerome, St. Ambrose and St. Augustine, with a glory of Angels around.—*Palma the Younger:* 52, St. Benedict, the father of the monachism of the West, under temptation.—*Bassano:* 53, St. Roch visiting the Sufferers from Plague, the Virgin above.—*Foschi:* 55, Virgin and Child, with four Saints and Angels.—*Moretto:* 56, the Virgin and Child above, in glory; below, St. Jerome, St. Francis, and St. Anthony the Hermit.—*Tim. Vite:* 58, the Virgin, St. John the Baptist, and St. Sebastian.—*Romanino:* 59, Virgin and Child, St. Francis, Saints, and Angels.—*Palma the Elder:* 60, the Adoration of the Magi, with St. Helen.—*Paul Veronese:* 61, the Marriage of Cana.—*Girolamo Savoldi,* called *il Cavaliere Bresciano:* 62, the Virgin and Child, with two Angels in glory; and below, St. Peter, St. Paul, St. Jerome, and St. Dominick.—*Carpaccio;* 63, St. Stephen; beautiful.—*Moretto:* 65 and 66, St. Clara and St. Catherine, and St. Jerome and an Apostle; 68, St. Francis.—*Tintoretto:* 70, the Holy Cross, with many Saints; St. Helen and St. Catherine are the chief figures; St. Andrew and St. Dominick are amongst the others.—*Paul Veronese:* 71, St. Cornelius (a pope), St. Anthony the Abbot, St. Cyprian, a page and priest.

The third room contains from 72 to 128.

Gentile da Fabriano: 75, the Virgin with the Holy Trinity and many Angels; figures about half the size of life—an old, curious, and good picture.—*Niccolò Fulignate:* 77, the Virgin and Child surrounded by Angels; with his name, and the date 1465.—*Carlo Crivelli:* 78, a picture divided by architectural ornaments into 3 compartments; in the 1st is the Virgin and Child; on her rt. hand are St. Peter and St. Dominick, and on the l. St. Peter Martyr and San Geminiano. The name and date (1482) are on this curious old picture. "The drapery of the figures is mostly of gold embroidery: the ground is left behind the figures. The flesh is excessively bad, and the expression detestable. The colours as bright as Van Eyck."—*Phillips, R.A.*—*Bartolomeo Montagna:* 86, the Virgin and Child, with St. Andrew, St. Monica, the Emperor Sigismund, St. Ursula, and three Angels below, playing on different instruments. The only specimen of this early and rather stiff master, but whose picture is nevertheless full of character in the actions and expressions of the saints. The date (1499) is on the base of the picture, with the name of Montagna; and it is added that the altar for which it was painted was restored in 1715 by Girolamo "de Squartiis."—*Giottino:* 88, Events in the Life of St. Jerome, in two parts.—*Gentile Bellini:* 90, St. Mark preaching at Alexandria in Egypt: a striking picture, remarkable for its great size, as well as for the variety of figures and costume. In the distance a camelopard is introduced, which Bellini probably saw and drew when he was in the East. "It has a most astonishing perfection of hue, and is in fine condition. The hue of the background

quite perfect. The composition has no great merit, but the perspective and the colours are superb. There is a vast multitude of figures, but not neatly executed. Such is its tone, that, though gold is employed in front of the church in the middle ground, yet it keeps its place."—*Phillips, R.A.*—*Luca Signorelli:* 91, the Flagellation.—*Cima da Conegliano:* 96, St. Peter Martyr, St. Nicholas, St. Augustine, and an Angel tuning his lute, representing the knife with which he was martyred, on the head of St. Peter Martyr, is singular. "Extremely grand in effect and beautiful in tone, its effect arising from its simplicity, and the mode of relief of the figures dark off the light sky and architecture. The darkness, however, is as clear as the light. The flesh, indeed, may be pushed a little too far; but in general the hues are of the finest quality, and the colours and harmony capital: were it not of Gothic composition it would be of the highest rank."—*Giovanni Sanzio*, father to Raphael: 97, the Annunciation, a remarkable picture. "The Annunciation, with the Almighty in a rainbow, and the Saviour as an infant with a cross descending, the Virgin appearing under an arch in half bending action, has much of that grace and delicacy which his son afterwards manifested so largely, for whom he appears to have been no bad preceptor. The colour is rich, and in parts good, but inharmonious."—*Phillips, R. A.—Longhi da Ravenna:* 98, Madonna and Child, St. Paul and St. Anthony, the work of a rare master.—*Palmizzano:* 103, the Nativity, with Angels, very peculiar.—*Andrea Montegna:* 105, divided by columns into 12 compartments, St. Mark in the centre, and various Saints around. "Figures upon gold grounds, some in very good actions and with very good feeling, but badly painted, and poor expression."—*Phillips, R. A.—Corradini*, called *Frate Carnevale:* 107, the Virgin and Child, with many surrounding figures; many portraits, especially of the Duke of Urbino, are said to be introduced into this curious picture.—*A. Mantegna:* 111, beautiful distemper, S. Bernardino, with two Angels.—*Paul Veronese:* 112, our Lord in the house of Simon the Pharisee, a fine picture, and full of figures.—*Gio. Cariani*, a rare master: 113, Madonna and many Saints.—*Martino da Udine:* 117, St. Ursula, surrounded by attendant Virgins, a picture of a tranquil noble beauty.—*Giotto:* 125, the Virgin and Child.—*Marco Basaiti:* 126, rare, St. Jerome, highly finished.—*Palmizzano*, with name and date 1493: 127, Virgin and Four Saints.—*Carlo Crivelli:* 128, Virgin and Child.

The fourth room contains from 129 to 164.

Garofolo: 130, a pleasing Landscape, with two small figures, representing St. Francis and St. Anthony of Padua.—131, a joint production of *Van Thielen* and *Poelemburg*, the first, whose name the picture bears, for the flowers, the second for the figures.—*Vandyke:* 136, a female portrait, about three-quarter size.—137, one of the finest portraits by *Moroni d'Albino*, a half-length of a Bergamask Magistrate.—139, a beautiful (copy of a ? *L. G.*) picture by *Correggio*, the Virgin and Child, Mary Magdalene, and St. Lucia, in a Landscape. "It appears genuine, but all things have a beginning, and Correggio had not gone far on his journey through life when he painted this picture."—*Phillips, R. A.—Francia:* 142, the Annunciation; early, but perfect specimen of this artist.—*Carpaccio:* 144, St. Stephen disputing with the Pharisees.—*Hobbema:* 146 and 151, Landscapes.—*Breughel:* 155 and 161, the Descent of Æneas into the Infernal Regions, and the Burning of Troy, on copper, with a multitude of minute figures.—*Bloemen:* 154, a Landscape.—*Poelemburg:* 157, Women bathing.—*B. Luini:* 163, a part of a Holy Family, a very exquisite drawing; see head and arm of the Child, and hand of the Virgin.

The fifth room contains from 166 to 175. *Palmizzano:* 166, very fine, the Coronation of the Virgin and two Saints. This room has no pictures of any great note, though the works of

Paolo Matteis, 165, *Liberale da Verona*, 167, *Santa Croce*, 175, are curious from the scarceness of the artists.

The sixth room contains from 177 to 209.

Vittore Carpaccio: 180, "A Bishop, about 4 feet high, relieved from a blue sky, in a green and purple robe, exquisite in tone and colour."—*Phillips, R. A.*—*Carpaccio:* 182, St. Anthony of Padua, a figure of a Monk, reading, and holding a lily in his hand. "Not so good as the last, but very near."—*Id.*—*Cesare da Sesto:* 184, the Virgin and Child, beautiful.—*Albano:* 185, the Dance of Cupids, or the Triumph of Love over Pluto: a most graceful and pleasing specimen.—*Annibal Caracci:* 187, the Virgin and Child, St. Francis, an Angel, and St. Joseph in the distance: whole-length figures, rather affected.—*Giovanni Bellino:* 188, a Pietà, with the artist's name, very early.—*Cima da Conegliano:* 189, St. Peter, St. Paul, St. John the Baptist, and at the base of the picture a little Angel playing on the lute.—*Fyt:* 191 and 197, Dead Game: very clever.—*Van Goyen:* 192, a Sea View.—*Gio. Pedrini*, one of the rarer pupils of L. da Vinci: 193, Magdalene.—*Nicolo Poussin:* 195, a Landscape.—198, a Female Portrait, very fine, called *Scuola Bolognese.*—199 and 200, Sketches of two Girls, attributed to *Tintoretto.*—*Annibal Caracci:* 202, the Portrait of the Artist and three other Heads: very clever.—*Giovanni Bellino:* 204, the Virgin and Child.—*Garofolo:* 206, Madonna and Child, in a glory of Angels.—*Moroni:* 208, the Virgin and Child, St. Catherine, St. Francis, and the Donor: figures half-length.—*Giovanni Bellino:* 209, the Virgin and Child.

The seventh room includes from 210 to 230.

Marco d'Ogionno: 210, the Virgin and Child, St. Paul, St. John the Baptist, and an Angel playing on a violin: a good specimen of this rare artist; the heads are full of expression, especially that of the Virgin, which is beautiful and tender. Marco d'Ogionno was a pupil or imitator of Leonardo da Vinci, and he made two or three excellent copies of the Cenacolo.—*Guercino:* 214, Abraham dismissing Hagar: perhaps the most praised amongst the pictures in the Brera. Ever since Lord Byron was so much struck by this picture, numberless travellers have been struck too. But the composition is vulgar in character and expression.—*Andr. Previtali*, a rare master, a Bergamask, pupil of *Gio. Bellini:* 219, Christ going into the Mount of Olives: very fine; it has a date, 1513.—*Carpaccio:* 218 and 222, the Dedication and the Marriage of the Virgin: pictures full of figures.—*Andrea Mantegna:* 226, our Lord dead, and the three Marys; in distemper: singular and forcible effect of foreshortening, and executed with great power.—*Raphael:* 230, the "Sposalizio." This celebrated picture was originally at Città di Castello. It is in the artist's early style, and bears much resemblance to P. Perugino in the architectural perspective, background, the arrangement of the figures, and a certain degree of hardness in the outline; yet the design and action is very graceful, and it is a most interesting specimen of one of Raphael's first works, bearing his name, and the date MDIIII. "Mary and Joseph stand opposite to each other in the centre; the high priest between them joins their hands; Joseph is in the act of placing the ring on the finger of the bride: beside Mary is a group of the Virgins of the Temple; near Joseph are the suitors, who break their barren wands—that which Joseph holds in his hand has blossomed into a lily, which, according to the legend, was the sign that he was the chosen one."—*Kugler.*

"It was painted when Raphael was only 21. It has great grace and beauty, but the colour of the flesh is bad. The great feeling, and delicacy of the actions and expressions redeem it, and render it an object of great interest. The composition is not good, and the aërial perspective is wanting: but considering his youth it is a most extraordinary performance."—*Phillips R.A.*

The eighth room contains from 231 to 255.

231, *Fran. Verla*, rare: Madonna on Throne and Saints.—234, An Old Man's Head, bald, and with a large beard, *Titian:* fine.—235, Sketch in water-colours, *Raphael*, of an allegorical group of naked figures, on paper. At the bottom of this very clever design is written, as it is thought, by the hand of Raphael, the name of Michel Angiolo Buonarotti. This bistre drawing is the original sketch for the fresco formerly in Raphael's villa, in the Villa Borghese, and now existing (cut out with the wall) in the Palazzo Borghese, at Rome. — 236, *Cesare da Sesto:* an exquisite Head, with part of a Head, perhaps the painter himself.—237, St. Peter and St. Paul, *Guido:* a remarkable picture. It was formerly in the Zampieri Gallery of Bologna.—239, A Head of a Man, believed to be that of the artist, *Giovanni Kupetzki.* — 240, A bistre Drawing, called "Il Padre di Famiglia," *And. del Sarto:* the Man in the Gospel paying the Workmen.—241, *Filippo Mazzuola:* a very clever Head. — 242, A Soldier, *Ambrogio Figino:* this clever picture is thought to be the portrait of Marshal Foppa.— 243, A very fine specimen of the German Rhenish school, in three compartments; the Adoration of the Magi in the middle.— 244, St. Sebastian, *Giorgione;* considered his *chef-d'œuvre:* formerly in the archiepiscopal gallery.— 247, The Virgin and Child, *Luini:* a very pleasing picture by this graceful artist. — 246 and 248, Two Landscapes by *Canaletti.* — 251, A highly-finished Female Head, by *Rembrandt.* — 252, *Alessandro Turchi*, called *l'Orbetto:* whole-length Magdalene; fine for this master and school.—254, Portrait of a Monk, *Velasquez*, excellent.

The ninth room contains from 256 to 279.

257, The Presentation of the Infant Moses to Pharaoh's Daughter, now called *Bonifazio*, but quite a *Giorgone* in strength and beauty, and until of late years attributed to him. "The colours are not bright, but are full, and touched like Velasquez. The most striking part of this picture is the fulness and richness of the composition, and the astonishing freedom and clearness of touch and colour. The latter has in texture the freshness of guache, and it is executed in a style of the utmost boldness, though it must be confessed it is also sometimes clumsy and careless. There is no attempt at finish, but all is broad; great diversity of character and actions in the figures. Some dogs are introduced with great breadth and beauty, and there is an extremely fine scene in the landscape. The colours, I imagine, particularly the blues and the greens, have changed, and have become almost black. The consequence is destruction of the keeping, as the background advances too much upon the figures."—*Prof. Phillips, R. A.* — 258, The Good Samaritan, *Sandrart.*— 259, Noah drunk, and his Sons, *Luini.*—263, A Female Portrait, *Rubens.*—264, The Portrait of a Man, *Vandyke.*— 266, *Ferdinand Bol:* Female portrait, half length.—268, *Franz Hals*, a most beautiful male Portrait.—269, A Portrait, said to be by *Titian.* — 270, A Female Portrait, *Geldorp* or *Gualdrop.*—271, The Portrait of a Man, *Rubens.*—272, Another, three quarters length, *Raphael Mengs.*—274, La Sacra Sindone, *Guercino.* — 277, The Virgin and Child, surrounded by Cherubim, *Giovanni Bellino.* — 278, The Assumption of the Virgin, *Moretto.* — 279, The Virgin and the Infant sleeping; above, a Glory of Cherubim, *Sassoferrato.*

The tenth room contains from 280 to 333.—280, The Virgin and Child, St. Anthony of Padua, St. Joseph, and many Angels and Cherubim, *Luca Giordano.* — 282, *Enea Salmeggia:* Madonna, Child, and Saints; rather animated composition by this Bergamask painter.— 284, St. John the Baptist in the Desert, *Gaspar Poussin;* St. John is represented as a child of about ten years old.—285, The Portrait of an Artist, three quarters length, *Deiner;* a very theatrical picture.—290, The Martyrdom of San Vitale,

with many figures, *Baroccio:* "the best specimen of this most *baroque* master."—*L. G.*—292, The Descent of the Saviour into Limbo, *Zuccari;* with his name, and the date 1585.—293, A Stag-hunt, *Sneyders.*—294, The Virgin and Child, St. Joseph, St. Catherine, St. John the Baptist, and St. Gaetano, *Pietro da Cortona.*—296, *Lattanzio Gambara.* Portrait of a Man. A fine specimen of this great fresco painter, whose oil paintings are extremely rare.—297, Half-length Portrait of a Sculptor, *Daniele Crespi.*—299, The Crucifixion, with St. Mary Magdalene and two other figures, *Pietro Subleyras:* with the artist's name, and the date 1744.—300, St. Jerome in the Desert, by the same artist.—301, *Procaccino.* A curious specimen of a picture designed for a gonfalon or church banner, and painted on both sides. On that now exposed is the Virgin and Child, with San Carlo and Sant' Ambrogio and Seven Angels: the other side also has the Virgin and Child with other Saints and Angels.—302, A Holy Family, with many Angels, *Pompeo Battoni.*—308, The Head of a Philosopher, said to be by *Guido.*—311 to 318 inclusive: All portraits, and all considered those of the artists. They are an interesting collection, especially 316, the portrait of *C. F. Nuvolone;* and 317, Portrait of Mengs, by *Martin Knoller.*—321, The Disciples at Emmaus, by *Bonifazio.*—322, The Souls in Purgatory, *Salvator Rosa.* Salvator Rosa was not equal to this subject.—325, The Departure of the Israelites for the Holy Land, *Castiglione.*—326, The Portrait of the Artist, *Andrea Porta.*—327, The Virgin and Child, with the Doctors of the Church and a glory of Angels, *Scarsellino.*—331, A Portrait, believed to be that of Scaramuccia Perugino, by *Francesco del Cairo;* a fine picture.—332, St. Paul the first Hermit, *Salvator Rosa;* a remarkably fine and clearly painted scene.

The eleventh room contains from 334 to 397.

335, The Virgin and Child, seated on the knees of St. Anne, *Bernardino Lanino:* a design full of grace, though not without affectation.—336, St. John the Baptist, on wood, by *Beltraffio.*—337, The Virgin and Child, with St. Peter and St. Paul, *And. Salaino.*—338, The Virgin and Child, St. John the Baptist, St. Jerome, and an Angel, *Callisto da Lodi.*—339, The Assumption of the Virgin, and 342, St. Michael conquering Lucifer, with two angels, by *Marco d'Ogionno:* curious, especially the latter, in which the drawing of the figures and the tranquil unmoved expression of the countenances of the angels deserve attention.—343, The Martyrdom of St. Catherine, *Gaudenzio Ferrari.* "This is an admirable work."—*J. C. H.*—344, The Virgin and Child, with the Fathers of the Church, Sts. Gregory, Ambrose, Jerome, and Augustine, *Bernardo Zenale.* Ludovico Sforza il Moro, and his wife Beatrice Visconti, with their two children, are introduced into this interesting picture.—345, The Virgin and Child, St. Philip, and others, *Bernardino Luino.* The Saints are in the act of presenting a man and two women, kneeling, and only partly seen, to the Virgin.—346, The Samaritan Woman at the Well, *Caravaggio.*—348, The Last Supper, *Marco d'Ogionno:* this picture is a study for the same subject in fresco.—350, The Adoration of the Magi, *Nicola Appiani:* valuable as one of the only two pictures of this rare artist.—354, *B. Crespi,* called "il Bustino." The presentation in the Temple, "very bold and fine drawing." *L. G.*—355, The Virgin and Child, St. Roch, St. Francis, and St. Sebastian, *Enea Salmeggia,* called *il Talpino,* with his name and the date 1604.—358, The Holy Family, with a venerable portrait of an aged man, perhaps the donor of the picture, introduced, *Andrea da Milano:* the name, and date, 1495, are given.—358, The Virgin and Child, by *Andrea da Milano.* The only other specimen of this rare artist, who lived towards the close of the 15th centy., a contemporary of Gio. Bellini.—360. The Virgin and Child, with St. Joseph

St. Joachim, and the Infant St. John, *Cesare da Sesto.* Sometimes much praised, but in reality quite a caricature. — 361, The Virgin and Child, with a Lamb, an unfinished work of *Leonardo da Vinci:* beautiful, particularly the head of the Virgin. — 363, *Bramante Lazzaro.* Presentation in the Temple. — 364, The Virgin and Child, *Andrea Salaino.* — 365, The Virgin and Child, with St. Joseph, *copy of Raphael.* — 366, The Virgin and Child, with several Saints, *Dan. Crespi.* There is character in the head, probably of the donor of the picture, which is seen in the corner, as if rising from the ground.—369, The Nativity, with the Adoration of the Shepherds, *Camillo Procaccino.* The scene is illuminated by the light radiating from the Infant Saviour, as in the celebrated "Notte" of Correggio. — 370, The Assumption of the Virgin, with the Apostles, and St. Ambrose and Augustine, Gervasius and Protasius, surrounded by Angels and Cherubs, *Ambrogio Borgognone*, with an anagram of his name, and the date 1522.— 371, The Adoration of the Magi, *Giulio Cesare Procaccino.* — 375, The Virgin and Child, with St. Peter Martyr, and another Saint, called by some King David—by others Job, and a devotee kneeling, *Bevilacqua.* The date 1507 is on the base of this picture, which is simple, and a curious specimen of the early style which preceded Leonardo, in which there is much of dignity in the character of the figures. — 376, A Family, believed to be that of the artist, *Carlo Francesco Nuvolone*, and considered one of his best works. — 377 and 379, The Angel Gabriel in the act of giving, and the Virgin in that of receiving, the Annunciation, *C. F. Nuvolone.*—378, An Ecce Homo, *Ambrogio Borgognone.* — 382, By the same artist, Lazarus, St. Martha, St. Mary Magdalene, and other Saints. This picture represents an early legend of a miracle worked by St. Martha, on founding the first church at Marseilles. — 384, The Madonna and Child, St. Dominick, St. Catherine of Sienna, and many Angels, *Gio. Battista Crespi*, called *il Cerano.* The Virgin is in the act of giving the rosary to St. Dominick, while the Infant Saviour places a crown of thorns on the head of St. Catherine. This is considered one of the best of the works of *Cerano*, an artist of the third period of the Milanese school, encouraged and formed by the munificence of Card. Federigo Borromeo. Cerano flourished in the 17th centy.— 385, The Adoration of the Magi, *Gio. Battista Discepoli*, called *lo Zoppo di Lugano.*— 387, St. Francis and a Nun, *Marco d'Ogionno.*— 388 and 390, Two good specimens of the Milanese Berghem, *Francesco Londonio.*—389, A Head; believed to be that of the artist, *Francesco del Cairo.* — 391, The Crucifixion; full of figures, *Ercole Procaccino.* — 393, Fruit, *Michael Angelo Cerrutti.*—397, St. Anthony of Padua and a young Lady, *Marco d'Ogionno.*

The twelfth room contains from 398 to 428.

398 and 400, Landscapes, with groups of figures, by *Andrea Appiani* and *Gaetano Tamboroni.* — 402, Jupiter, Juno, Hebe, Ganymede, &c., *Andrea Appiani.* — 406, 407, 408, Landscapes, by *Marco Gozzi.* — 410, An Old Man's Head, by *Giuseppe Appiani.* — 412, A Winter Landscape, by *Francesco Fidanza*, an artist celebrated for this kind of scenery.—414, A Portrait, of the artist *Andrea Appiani.*—416, The Head of our Lord, *Leonardo da Vinci:* a design in black and red chalk, heightened a little by white, and believed to be the study for the head in the celebrated *Cenacolo:* extremely beautiful. — 417, 418, 420, 421, 422, 423, Landscapes, by *Marco Gozzi.* — 424, A Nativity, in distemper, *Bernardino Galliari.* — 426, A Waterfall, by *Luigi Basiletti*, a living artist at Brescia. — 427, A View of Venice by Moonlight, *Gaspar Galliari*, in distemper.

There are other rooms containing casts, and busts of celebrated men, and various miscellaneous articles, amongst which are four columns of porphyry from the church of San Carpofero.

The *Museo Lapidario* is in a room

on the ground-floor, quite unarranged. It contains some ancient inscriptions and sculptured ornaments, and the noble bronze *Statue of Napoleon*, intended for the Arco della Pace, which is a repetition of that possessed by the Duke of Wellington. Another is the *tomb of Bernabo Visconti*, surmounted by his equestrian statue. He is in the full armour of the age, the biscia, or serpent, being prominently displayed upon his back. It is evidently a good portrait of this prince, whose cruelty was such as to convey the idea that he was actuated by insanity. This is not the place to speak of the tortures and horrible deaths which he inflicted upon his subjects, but one passage will exemplify his ingenious tyranny.

He kept upwards of 5000 hounds, which were quartered upon the richest citizens, who were bound to board and lodge them. Every two months a dog-inspection was held. If, in the opinion of the *Canetero*, a dog was too lean, the host was fined heavily for having neglected the canine inmate.

If the dog was declared to be too fat, then the citizen was fined much more heavily for having over-fed the dog, and thus injured his health.

But if the dog was dead, then the host was punished by imprisonment and loss of all his property.

Bernabo was dethroned by his nephew Giovanni Galeazzo, in 1385; and the curiosity of this monument is increased by its being the earliest equestrian statue in modern Europe. Other objects seen here are—many fragments of sculpture and architecture from ruined churches and monasteries; the original models for the Napoleon bassorilievos of the Arco della Pace; Roman remains, including an altar *with paintings upon it*, said to have been found near San Lorenzo, but for which it is not being over sceptical to demand a certificate of origin. In the Chapel of the Brera is the recumbent statue of Gaston de Foix, a fragment of his magnificent monument, the *chef-d'œuvre* of the celebrated Augusto Busti or Bambaja. The history of the tomb is singular. After this hero of pseudo-chivalry, upon whom such misplaced eulogiums have been bestowed, was killed upon the field of Ravenna, 1512, his body was first deposited in the Duomo, and then removed to the Ch. of Sta. Martha, belonging to an Augustinian monastery. This was done by the orders of the Imperialists, when the French were driven out of Milan; but when they returned, orders were given for the erection of the tomb. It was considerably advanced in 1522, when, Francisca Sforza having regained his dominions, the work was suspended; and the church being afterwards pulled down for the purpose of being rebuilt, the tomb was broken up and the portions dispersed. Many fragments are found in different collections.

Another fine monument by *Bambaja* is that of Lanino Curzio, the poet.

In the same building are the usual appurtenances of an academy: model-rooms, collections of casts, and the like. The library, of which the main part belonged to that of the Jesuits, but to which great additions have been made, is very extensive and well selected; better adapted for general study than the Ambrosian, as far as printed books are concerned. The collection of manuscripts is not extensive, but curious. It contains a great number of Chronicles and other materials for Venetian history, which were brought here during the French occupation, and which have not been sent back to Venice. Amongst them is a copy of the celebrated "Libro d'Oro," which the republicans burnt in honour of liberty (*see* VENICE). These manuscripts are very little known, but they are well worthy of examination. The ancient government of Venice did not facilitate inquiries into their history; and hence the portion of Muratori, which relates to Venice, is the most defective in his ample collection. Amongst the show volumes are the magnificently illuminated choir-books of the Certosa at Pavia. With this library of manuscripts is connected a very valuable and select collection of coins. Th

Observatory, or *la Specola di Brera*, belonging to this establishment, was founded in 1762, under the direction and from the plans of the celebrated Father Boscovich, through whom the Newtonian theories first became extensively known upon the Continent. When the building was planned, all the nuns in the city remonstrated against it, alleging that they would be constantly spied at by the astronomers when walking, as they were wont to do, upon the terraces of their convents. The Observatory is well provided with instruments, and the observations annually published by its director Carlini are highly appreciated by the scientific world.

Not so the Botanical Garden, which is very indifferent; not at all worthy of the institution to which it is annexed.

Every second year there is an "exposition" of native art in the Brera, and offering the usual mediocrity of modern Italian art. The exhibition takes place in the autumn, and the pictures are so placed that they prevent the visitor seeing the great works which the gallery contains.

Biblioteca Ambrosiana.—This justly celebrated collection was founded by the Cardinal Federigo Borromeo (1609), Archbishop of Milan.

The library is under the direction of a "congregation" of ecclesiastics, presided over by a clerical member, or, if there be none, by the head, of the Borromeo family. The chief acting officer is the Prefetto. This dignity was held by the celebrated Angelo Maï (now Cardinal), who was previously professor of Oriental languages, and who, by the discovery which he made of the *palimpsests* in this collection, laid the foundation of the reputation which he now enjoys.

The Prefetto and the three other principal librarians are honorary canons of Sant' Ambrogio. The library is open in the morning from 9½ till 11½; in the afternoon, during November, December, and January, from 2½ till 4½; during February, from 3 till 5; during March, from 3½ till 5½; during April, May, and August, from 4 till 6; during June and July, from 4½ till 6½. It is closed every Sunday, Feast Day, and Festival during the year, as well as on many fixed days of vacation. The librarians are very civil and attentive, but the catalogues are imperfect and incomplete. It has been erroneously said that the want of proper catalogues results from the will of the cardinal, and that there is a papal bull prohibiting the making of them: but the reason is to be sought in causes which operate full as forcibly in other libraries. Cardinal Borromeo's regulations were liberal in the truest sense of the term. The Ambrosian was, in fact, the earliest public library in Europe; that is to say, a library not attached to any college or cathedral for the use of its own members, but open to all students or to the public, and for whom, what was then unexampled, writing materials were provided.

The collection of manuscripts is of the highest importance, consisting of 5500 volumes. Many were purchased by the founder, but the principal stores have been brought from suppressed monasteries or convents, particularly from Bobbio. This was founded by Scottish, that is to say, Irish missionaries in the 7th centy., and from this ancient Cœnobium have proceeded several manuscripts of extreme value to the Celtic philologer, inasmuch as they contain some of the earliest specimens of the Gaelic language in existence. They consist principally of interlineary translations and commentaries of portions of Scripture. Of these one of the most remarkable is a Psalter of the 7th centy., with the commentary of St. Jerome. This is filled with Gaelic glosses, beside a page at the beginning, probably containing a preface or epistle dedicatory. The whole is in the ancient Irish character, and very legible.

The *palimpsests* are ancient manuscripts written upon vellum, from which the characters of a previous manuscript have been rubbed off, or partially effaced. The existence of this practice was long known; but Cardinal Maï was the first who ever endea-

voured to recover the classics below from the superincumbent *strata* of legends or homilies. The original writing is generally in bold, uncial characters, imperfectly erased, and the scribes of the second period usually crossed the older writing, as ladies do their letters, though sometimes they took the intervals between the lines. Of course much patience is required; but the principal difficulty lies in the transposition of the leaves, and it is in connecting the separated leaves that Maï has shown his great skill. Amongst the specimens which are generally shown are the fragments of the version of the Bible, made A.D. 360-80, by Ulfila Bishop of the Mœsogoths. The gospels are at Upsala; a portion of the epistles was found at Wolfenbuttell; whilst from these palimpsests Maï has extracted large fragments of the Acts of the Apostles, and portions of the Old Testament—a singular dispersion; and perhaps many more of these Sibylline leaves may be lurking even in England. The letters of Fronto and Marcus Aurelius, and various fragments of Orations, and of the Treatise de Republicâ of Cicero, were also published from palimpsests in this library.

Amongst other curiosities, the following may be pointed out:—Virgil, copied and annotated by Petrarch, and with one miniature by Simone Memmi representing Virgil, and an allegorical personification of Poetry, of great beauty and singularity. The handwriting is fine and clear. Prefixed to this manuscript is the note in which Petrarch is supposed to describe his first interview with Laura. The manuscript, which afterwards belonged to Galeazzo Visconti, may be authentic, but the note is suspicious, and we may be tempted to doubt whether it deserves much more credit than the sonnet of Petrarch found in Laura's tomb at Avignon.—The autograph correspondence between Cardinal Bembo and Lucretia Borgia. A lock of her beautiful flaxen hair, which was annexed to one of the letters, is now in the Museum up stairs.

Josephus translated into Latin by Rufinus, upon papyrus: manuscript books upon this material are of the greatest possible rarity.

Homer: fragments of a manuscript, perhaps of the 4th centy., with fifty-eight illuminations, highly interesting both for the art and the costume which they exhibit. Lucano di Parma's treatise 'De Regimine Principis,' presented to Galeazzo Sforza, with a very curious and characteristic portrait of the donee.

Twelve volumes of heads of sermons by San Carlo; and his correspondence during the Council of Trent, all in his own handwriting.

A very large volume filled with clear neat drawings by *Leonardo da Vinci:* a most singular miscellany—machines, ordnance diagrams, caricatures, fancies: the descriptions are written by himself from left to right, so that they can only be read by being placed before a looking-glass. There were originally twelve of these volumes, but the remainder have been retained in the library of the Institute at Paris, where they were removed to during the French occupation of Lombardy.

A small volume, with architectural designs by Bramante, and some writing to it.

Vite degli Arcivescovi di Milano, with fine miniatures of the time of Luini.

Livy, translated into Italian by Boccaccio.

The Missal used by San Carlo Borromeo, very finely illuminated, and with his motto, *Humilitas.* Printing was of course common in the days of San Carlo; but there continued to be a kind of feeling in preference of manuscript prayer-books, and some were executed for the royal family even as late as the reign of Louis XIV.

A very fine and early Dante. In this, as in that at Florence (see *Biblioteca Laurenziana*), it may be observed that the present rule of the universal ending of Italian words in vowels is a mere grammatical figment.

The printed books are principally in one lofty hall. They amount to about

87,000 volumes, and will be increased by 12,000 from the donation of Baron P. Custodi, of his valuable library. The arrangement is rather singular; it is not by classes, but strictly by sizes, and the volumes are built in with so much accuracy that hardly a chink or a cranny can be discovered.

The great or principal room is a fine and stately apartment. It is ornamented with a frieze of portraits of individuals distinguished for holiness or for knowledge, principally, however, prelates or fathers of the Church.

The gallery annexed to the library is not extensive, but valuable, containing many important historical monuments and works of art. In the first class are to be placed the collection of portraits made by *Paolo Giovio*, and partly, though only to a small extent, employed by him in his well-known work, "Vitæ Illustrium Virorum." Paolo Giovio was the first who formed the plan of illustrating biography by portraits. Several are ideal; but with respect to contemporaries, or those who were not of a remote period, he took great pains to have them authentic. To these have been added many others of the same class, but these are not, as they ought to be, distinguished from the Giovio collection; this is to be regretted; but possibly the curators may have the means of so doing when they publish (what is much needed) a catalogue of their gallery. Amongst the more remarkable are Machiavelli, Scanderbeg, Sigonius, Cardinal Pole, Cardinal Bembo, Baronius, Vida, Alciatus, Cardinal Noris, Budæus, Sixtus V. These are in the ante-rooms. The first of these rooms also contains a good and valuable copy of the Cenacolo, made by *Andrea Bianchi* by order of Cardinal Borromeo. It is very dark in colouring, and there are some variations from the original as it stands. It contains only the upper half of the figures.

In the first gallery is a large cartoon of *Bossi*, the Exile of Edipus.—The Profile of *Leonardo da Vinci*, by himself, in red chalk. Seven valuable Miniatures.—Two drawings by *Caravaggio*, our Saviour appearing to Mary Magdalene: and some fine studies by *Luini*, *Cesare da Sesto*.—Two Men on Horseback, an early work, 1505, *Raphael*.—A beautiful picture of Madonna and Child by *Hamelinck*.—The Madonna Enthroned, with Saints, *Borgognone*.—Studies for a Pietà, by *Ant. Travi*, called il Sordo.—St. John, an Infant, Playing with a Lamb, *A. Luini*.—An exquisite Female Head, by *L. da Vinci*.—Two pictures attributed to *Titian*, a Holy Family, and our Saviour dead: of the latter, the authorship is very doubtful.—The Virgin nursing the Saviour, *Marco d' Oggiono*.—Twelve coloured drawings for the painted glass of the Cathedral, by *Pellegrini*.

In the second gallery is Raphael's cartoon for the school of Athens: it is 26 feet 9 inches wide, executed with black chalk on grey paper, and contains the figures only, without the architecture. "It is one of the most interesting examples of the nature and extent of the alterations introduced in a composition prepared for fresco. The changes are mostly additions. The figure of Epictetus, represented in the fresco, sitting in the foreground on the left, leaning his head on his hand, is wanting in the cartoon. This figure was added to fill up a vacant space, and thus the change, though a considerable improvement, involved no inconvenience. Some less important alterations in the same fresco, such as covering the head of Aspasia with drapery instead of showing her flowing tresses (for thus she appears in the cartoon), might have been made on the wall without any change in the drawing. That this cartoon was the identical one which served for the execution of the fresco is proved by the exact conformity of every part, except the additions above mentioned, with the painting."—*Eastlake*. Also, many studies, by *Michael Angelo*, for the Last Judgment. Two exquisite portraits in coloured chalk, by *L. da Vinci*. Also by him, three portraits

in one frame, all exquisite: the profile of Beatrice d'Este, who died in childbirth at 27, and whose monument is in the Certosa at Pavia. Portrait of a Man: Head of St. John: a drawing of part of the Triumph of Julius Cæsar, by *Mantegna*. The Annunciation, *Girolamo Mazzuoli*, here attributed to *Francesco*. Madonna, Child, and Angels, a round picture, *Sandro Botticelli*. Holy Family, *B. Luini*, a masterpiece, and the design for which is attributed to *L. da Vinci*. Saints in Adoration of Christ, as a child, *Squarcione* (?). Portrait of a Physician, half figure, beautiful, *L. da Vinci*. Holy Family, with Angels, small, *Benvenuto Garofolo*. A Holy Family, *P. Bordone*, here called *Titian's*. Rest in Egypt, *Giacomo Bassano*. Christ on the Cross, *Guido*. The Adoration of the Magi, *Titian*. The Young Saviour, half-length, *B. Luini*. Holy Family, with Saints, half figures; attributed to *Titian*. Part of the cartoon for the Battle of Constantine, *Raphael*. Young Tobit returning with the Angel, *Luini*; exquisite drawing. Sposalizio, *Gaudenzio Ferrari*, fine drawing.

In the next room are several works in gilt bronze, of modern manufacture, exhibited as specimens of Milan manufacture: amongst others, a model of an intended Porta Orientale, by *Cagnola*. Some fine fragments of the tomb of Gaston de Foix. Here are also drawings by *Giulio Romano*, *Caravaggio*, *Michael Angelo*, *Alb. Durer*, *Mantegna*, *Guercino*, *Luca Cambiaso*, the *Luini*, the *Campi*, and many other artists.

A cabinet has been formed for the gilt bronzes left by E. Pecis to the library. This cabinet also contains two of Holbein's finest portraits: our Saviour with a standard, by *Basaiti*: St. Sebastian, full length, with Rome in the background, *Giorgone*, exquisite: portrait of Clement XIII., *Mengs*: a portrait, *Velasquez*: a portrait, called that of B. Cellini, *Bronzino*: Adoration of the Magi, *Lucas van Leyden*: Galatea borne by Dolphins, *Albano*.

In a room on the ground-floor is a fresco by *B. Luini*, the Crowning with Thorns. There are also in different parts of the gallery various casts, and modern sculpture.

In a small garden within the buildings is the stump of the *tin* palm-tree, which Lalande, in his description of Italy, has noted with great accuracy, as a proof of the mildness of the climate of Milan. The cortile, as you enter, contains many Roman and mediæval inscriptions fixed on the walls. Some of the most interesting are the early Christian inscriptions.

Ospedale Maggiore. — This most splendid establishment for the sick was founded by Francesco Sforza, and his duchess Bianca Maria, in 1456. They gave for its site an ancient palace which had belonged to Barnabo Visconti. The funds for the maintenance of the establishment were partly supplied by the duke and his consort, and partly by the union of the endowments of several other hospitals previously existing in the city. To these have been added from time to time, and still continue to be added, legacies and donations of the Milanese, who have a great affection for the institution, which has had an unusual exemption from spoliation. The building was begun on the 4th of April, 1457; the first stone being placed by the hands of the duke and duchess. Antonio Filarete, a Florentine, was the architect; the southern portion of the building was executed from his designs. The ground-plan is a perfect square, the central space being divided into four courts by transverse lines of building intersecting in the centre. The large windows of the façade, with pointed arches, are each bisected by a small column, and ornamented with moulded brick representing children and foliage, with niches containing busts of saints and allegorical figures, and are remarkable for their richness and variety. The effect is heightened by the beautiful string-course or band, also of moulded brick, which divides the stories.

The centre of the building was erected in 1621, by the donation of Gian Pietro Carcano. Availing the

selves of the exterior portico designed by Bramante, the architects, Fabio Mangone and F. Richini, planned the great centre quadrangle. Of the portico of Bramante, which is the rt. wing, they altered only the capitals, adhering to the style of the original building in the ornaments of moulded brick, and in the form of the windows. In the centre are three doorways in the style of the 16th centy.

On entering, a very noble quadrangle presents itself: it is surrounded by a double colonnade, having 21 openings on two sides, and 19 on the others: the upper order is composite, the lower modern Ionic, with archivolts and entablatures ornamented with arabesques and figures in relief between circular niches, from the designs of *Camillo Procaccini*. The upper colonnade has been partly walled up to gain space; the lower is formed by 80 columns of red granite. This quadrangle measures 214 ft. 7 in. one way, by 239 ft. 5 in. the other. This does not include the depth of colonnade, which is 18 ft. 6 in. In the small church opposite to the entrance is a good Annunciation, by *Guercino*. In 1797 Giuseppe Macchi, a notary who had lived the life of a miser, left an immense property to the hospital, by means of which it was completed. The N. wing is from the design of *Castelli*, who, unfortunately, abandoned the style of the earlier part of the building, so that this wing does not harmonise with the rest.

The *Ospizio Trivulzi* is a noble monument of pious charity. It was founded in 1771, by the Prince Antonio Trivulzio, who for that purpose gave up his palace. The endowment has since received very considerable additions, and the building has been recently enlarged to nearly double its original size. It now contains 600 inmates, all above seventy years of age: they are well fed and clothed at the expense of the institution, and once in the week they are permitted to go out and see their friends.

The vast *Lazaretto* is just out of the Porta Orientale; it is interesting both from its magnitude and from the recollection of the scenes which have been witnessed within its walls. It consists of a square cloister; measure, outside the arcade, 404 yds. 15 in. one way, by 392 yds. 27 in. the other.

The arcades surrounding the interior open into small rooms or cells; in the centre is a chapel designed by *Bramante*, and possessing much beauty. This building was founded by Lodovico il Moro, when governing in the name of his nephew Giovanni Galeazzo, and planned about 1461, but not completed till the end of the century. It forms the scene of the best descriptions in the *Promessi Sposi*.

Milan has few piazze. The largest is the *Piazza della Fontana*, near the archbishop's palace. It contains the only fountain in Milan. The design consists of three mermaids supporting a vase, from the centre of which springs a second small vase. The *Piazza Borromeo* has a statue of San Carlo, cast by *Bussola*, not of any peculiar merit.

There were formerly many crosses and similar monuments in the streets and crossways, but most of them have been removed. Of those that remain, the "*Leone di Porta Orientale*" is the principal. It is said to commemorate some victory gained by the Milanese over the Venetians; but the lion is not the lion of St. Mark, and no particular victory is named.

Of older street architecture, the principal remains is, the *Coperto de' Figini*, in the Piazza of the cathedral. It was built by Pietro Figini, in honour of the marriage of Giovan' Galeazzo Visconti with Isabella the daughter of John King of France. The Gothic arches remain: the upper stories have been partly modernised. There has been some talk of wholly removing this side of the Piazza, by which Milan would be deprived of a monument associated with Milanese history. It was through the marriage which this portico commemorates that the connection was begun with France, so disastrous in its consequences to Milan and to all Italy.

Casa Trivulzi.—Built by the Marquis Giorgio Trivulzi. Here is a very

select and valuable library, and a choice collection of coins, and of Greek, Roman, and mediæval antiquities, including the monument of Azzone Visconti. There are also some good pictures.

Casa Archinto.—Some good frescoes by *Tiepolo* and other Venetian artists. Here, also, is a very good library and collection of antiquities.

Casa Andriani, formerly *Monte.*—The garden is shown as one of the rarities of Milan. In the collection in this mansion is a genuine and pleasing *Andrea Mantegna*, — the Virgin and Child between St. John and St. Mary Magdalene.

Casa Pianca contains a very precious series of portraits of the Sforza family, frescoes by *Luini*, all having the appearance of having been taken from originals.

Casa Melzi.—A fine library, and many good pictures.

Palazzo Litta.—This was built by *Richini*, and is one of the finest in Milan. Here is a small, but fine, collection of paintings; amongst others, a *Correggio*, "originally the lid or cover of a spinet, or some similar instrument, of which the subject is Apollo and Marsyas. It is most highly finished. It was painted by *Correggio* when he was very young, and it has a better certificate of origin than such productions usually possess, having been engraved by Sanuto in 1562. There are other paintings by *Leonardo* and *Luini;* but the principal ornaments of the collection are, perhaps, the frescoes by *Luini*, cut out of the walls of a demolished villa and chapel near Milan. They are,—The Adoration of the Magi. The kneeling king is supposed to be a portrait of Luini himself.—The Crucifixion. Two saints are introduced, St. Thomas Aquinas and St. Jerome.—A fine picture from St. John, chap. xvi. v. 23, 24, "*Whatsoever ye shall ask the Father in my name, he shall give it you.*" A single admirable figure.—Our Lord holding the globe in his left hand, and in the attitude of blessing with his right. There are several repetitions of this fresco; a very bad one in the convent of the Grazie, and a very good one (attributed to Leonardo da Vinci) in the collection of Mr. Miles.—One subject is taken from profane history, Curius Dentatus rejecting the presents of the Sabines.—Another more doubtful *Luini* in this collection is the Birth of the Virgin.—*Titian:* the portrait usually called his mistress, probably only a good copy.—*Sasso Ferrato:* a praying Head.—An old painting of the Castle of Milan is curious, as showing its state at the close of the 17th centy.;—and there are some modern paintings by *Appiani* and others, worthy of notice, as showing the mediocrity of Italian art at the present day. The great saloon is splendidly fitted up in the style of Louis XIV.

Casa Scotti.—A very good collection, particularly one of the finest works of *Cesare da Sesto*,—The Baptism of our Lord.

Casa Medici.—As far as it is unaltered, a fine specimen of the *cinquecento* architecture. The portal is supported by armed figures. The cortile is surrounded by very fine heads in *ronde-bosse.*

Casa Borromeo. — The exterior is one of the few remaining specimens of the Gothic style: the interior is modernised, and contained a fine collection of minerals, formed originally by Breislack, and a fine series of paintings by *B. Luini;* but since the persecution and banishment of the head of this noble family, arising out of the events of 1848, the palace has been converted by the Austrian authorities into a military hospital for infectious diseases.

Palazzo Clerici, now used for public offices. Here remain several fine frescoes by *Tiepolo.* The subjects are allegorical, representing the course of the seasons.

Palazzo Pozzi. — This palace was designed and built by the celebrated *Leone Leoni*, of Arezzo, a capital medallist or die-sinker. Leone was a sculptor and an architect, and much patronised by Charles V., by whom he was knighted. Hence he is often called "Il Cavaliere Aretino." He

came very opulent; and this building is a monument of the riches he had acquired, as well as of his genius. It is, however, rather odd than elegant: colossal statues support the front, to which the Milanese have given the name of *Omenoni* (*i. e.* big men), and about which there are many strange stories invented, as usual, to account for the figures.

Theatres.—Milan is one of the cities in Italy most celebrated for its theatres and theatrical amusements; the principal house is *La Scala*, so called from its having been built upon the site of the Church of St. Maria della Scala. It was built from the designs of *Piermarini*, and was opened in the autumn of 1779. It contends with *S. Carlo* at Naples for being the largest theatre in Italy, and has always been admired for the excellence of its internal arrangements. The pit contains 800 seats, and is very slightly inclined, so that it is used for balls. The house is capable of containing 3600 spectators. The number of boxes in each row is 41: each has a small room attached to it; the greater number are private property. The form of the house is a semicircle, with the ends produced and made to approach each other; the greatest width of the house is 72 ft., the length, including the proscenium, that is to say, from the front of the centre box to the curtain, is 95½ ft. The width of the opening between the columns of the proscenium is 54 ft., and the depth of the stage behind the curtain is 150 ft. Most of the celebrated singers have appeared at La Scala during some portion of their career. Tickets may be obtained at a discount, except on extraordinary occasions. This theatre also contains a Sala di Ridotto, where concerts are given, and masked balls during the Carnival. Annexed to it is the Academy of Dancing. The Scala has much fallen off since 1848, the Milanese nobility having ceased to frequent it, from their unwillingness to associate in any way with the Austrian authorities.

The other Royal Theatre is the *Teatro della Canobiana*, connected by a species of viaduct with the palace. It was built from the designs of *Piermarini*, and opened in 1780. The pit contains 450 seats, and the house will hold 2200 spectators.

These two Royal Theatres are under one management, and receive an annual allowance from the government of 9600*l.*, subject to the expense of maintaining the Academy of Dancing. The year is divided into three seasons at these theatres; the Carnival, which extends from St. Stephen's day to the 20th of March; the spring, from Easter to the end of June; the autumn, from the beginning of September till the end of November.

Teatro Carcano.—This Theatre was built in 1803, by Giuseppe Carcano, from the designs of *Canonica*, on the site of the Monastery of S. Lazzaro. Every part of the interior is constructed of wood; the theatre is in the form of a horseshoe, with a convex ceiling, and it is considered very favourable for hearing. The pit contains 300 seats, and the house holds 1800 spectators. Operas and comedies are performed here.

Teatro Re.—This Theatre, which is near the Piazza del Duomo, was built in the year 1812, by Carlo Re, from the designs of *Canonica*. It stands on the site where the Archpriest Dateo, in 787, erected the church of San Salvatore, and the first foundling hospital that ever existed. The comedies of Goldoni, Nota, &c., are often well given here. The pit holds 120, and the whole house is capable of containing 1000 spectators.

Teatro Filodrammatico.—Antolini, in the theatre which he designed for the Foro Bonaparte, declared his intention to banish everything by which the attention is distracted, and that he would not therefore have boxes as a retreat for noisy chattering. He said the audience would behave and attend better if every one were seen, and that pretty women would not have to complain of being shut up in cages where they were half hidden. These classical opinions, which were called republican, prevailed when the Teatro dei Filo-

drammatici was built from the designs of *Polack* and *Canonica*, on the site of S. Damiano alla Scala, and it hence received the appellation of "patriotico." Its name has been since changed to Teatro Civico dei Filodrammatici. The pit contains 245, the open boxes 630 persons. The tickets of admission are distributed gratuitously by the members, who are formed into a regular academical body, have a school of declamation, and give prizes. The company is entirely composed of amateurs, young men engaged in trade, or in the public offices, and young women belonging to respectable families of the city. Actors who have appeared in public are not allowed to play on this stage. Vincenzo Monti, Carlo Porta, and other distinguished authors and actors, appeared here, and here Pasta and Brighetti commenced their career.

Teatro Fiando, Fantoccini. — This theatre was built by one Fiando, from the design of *Canonica*, in the Oratorio or Chapel of Bellarmine. It is called also the Teatro Girolamo, from the comic character who always appears as one of the principal personages in every drama represented here. Girolamo is a Piedmontese from the Duchy of Montferrat, always frightened and hungry, but jesting and babbling. The performances are exceedingly droll and amusing, consisting usually of a play, which is apt to be very pathetic, and a ballet. But strangers will not hear there the language and humour of the people, as at the Cassandrino at Rome, or the San Carlino at Naples.

The *Arena* is an amphitheatre designed by *Canonica*. It is an ellipse whose greater diameter is 780 ft., and lesser 390, and is capable of containing 30,000 spectators. It is surrounded by ten rows of seats, arranged in the manner of an ancient amphitheatre, and which were intended to be of stone, but for economy were made of turf. At one end of the greater diameter are the Carceres, flanked by towers, at the other a triumphal Doric gateway of granite, of which the design is good. At one end of the lesser diameter is a portico of eight Corinthian columns of polished granite. Four of these were taken from the Monastery of St. Augustine. Stones from the demolished Castello were used for the enclosing wall. It can be flooded for naval exhibitions. It was commenced in 1805, and opened the following year. The portico and triumphal gateway were completed in 1813, the Carceres in 1827. The first races took place the 17th June, 1807; and in the following December there was a regatta in the presence of Napoleon. In February, 1808, and in 1811, the municipality gave a dinner there to the Italian division of the army on their return. Races, balloon ascents, exhibitions of elephants, rope-dancers, and fireworks, take place there constantly.

The *Giardino Publico* is a pleasant town garden. It contains a theatre, ball-room, and some other buildings for similar purposes, but the place is rather deserted.

Amongst the places of amusement two club-houses, the *Casino dei Nobili*, and the *Casino dei Negozianti*, called also *Società del Giardino*, should, perhaps, be mentioned. Both contain reading-rooms, ball-rooms, coffee-rooms, and the like; and an introduction to either could be easily obtained. They have been partially closed since 1848, by order of the Government, especially the first.

The *Galleria de Cristoferis*, a species of handsome Burlington Arcade, is one of the novelties of Milan. It is the only instance of this species of construction (so common in France and England) in any Italian city, where, indeed, the climate renders it less desirable. It contains good shops and coffee-rooms, and masquerades are also given in it.

In the *neighbourhood of Milan*, besides the places described upon the different routes, the following may be remarked: — About 3½ m. from the Porta Vercellina, and on the l. of the high road leading to Vercelli, near a village called Quarto Cagnino, is

Linterno, memorable as the solitude to which Petrarch retired after the death of Laura, and where he composed

his poetical lamentations for her loss. Its original name was *Inferno*, or *Inverno;* but the laureate, out of love for Cicero, changed it into the classical *Linternum*, the villa of Scipio.

ROUTE 20 *a.*

FROM MILAN TO VARESE BY SARONNO.

4 posts = 32½ m.

This road leaves Milan by the Porta Tenaglia, passing through the Suburb degli Ortolani. A road, which turns off to the rt. at a short distance from the gate, leads to the Palazzo della Simonetta, noted for its remarkable echo. The front presents three colonnades, one over another, with arches and small columns, and paintings in the cinquecento style. The interior is not remarkable. The façade towards the garden was constructed with a very intricate arrangement of angles, and from a window on the second floor, on the l. hand, is an echo which is said formerly to have repeated the sound of the discharge of a pistol 50 times. An alteration in the building has diminished its powers, but the echo will still repeat a clear sharp sound nearly 30 times.

3½ m. from the Porta Tenaglia, and about ½ a m. on the l. of the road, is the village of Garignano, near which is the *Certosa of Garignano*, a once celebrated Carthusian monastery, in the midst of a territory which the labours of the monks reclaimed. It was founded by the Archbishop Otho Visconti, Lord of Milan (he who is buried in the Duomo). The conventual buildings are desecrated; the church contains some excellent frescoes by *Crespi*. Those on the walls represent the principal events of the life of St. Bruno, those on the ceiling some of the events of the New Testament. Some have been much injured by the wet penetrating when the lead was stripped off the roof in 1796.

Caronno.—In the parish church are some frescoes, attributed to *Ambrosio* or *Aurelio Luini*, the brother and son of *Bernardino.*

2 *Saronno.*—About 15 m. from Milan, on the rt.-hand side of the road, is the church of the *Santuario della Madonna di Saronno.* It is close to the post station, and on the other side of the road is a very fair inn, where a good dinner may be had. The village of Saronno itself lies ½ a m. distant to the eastward. This church contains celebrated works in fresco, by *Gaudenzio Ferrari* and *Bernardino Luini*, in excellent preservation. It was commenced in 1498, from the designs of *Vincenzo dell' Orto.* The campanile, the cupola, the high altar, and the two side chapels, were erected by *Paolo Porta*, in the 16th century. The façade, which is overloaded with ornament, was built in 1666, from the design of *Carlo Buzzi.* Owing to this change of architects the interior is somewhat irregular. The cupola is painted in fresco, by *Gaudenzio Ferrari.* The subject is the heavenly host playing upon various instruments, with a circle of cherubs above them singing. "It is a work of most remarkable power and genius, and full of beauty; an expedition from Milan to see this alone would be time very well spent. I do not think that Gaudenzio Ferrari has had sufficient justice done him."—*I. C. H.*

Below, in circles in the pendentives, are four subjects from Genesis,—the Creation of Eve; Eating the Forbidden Fruit; the Expulsion from Paradise; Tilling the Ground after the Fall: these are also by *Ferrari.* The lunettes below are by *Lanino.* All these frescoes may be more easily seen from the gallery which runs round three sides beneath the cupola. In that part of the church which connects the nave and the choir are two large frescoes by *Luini*, the Marriage of Joseph and Mary on the l. hand, and Christ disputing with the Doctors on the rt. On the wall on the l. hand side of the high altar is the Purification of the Virgin, and opposite is the Adoration of the Magi. These four large frescoes are well preserved, and are, according to Lanzi, among the greatest of his

works; "and certainly they are very superior to anything at Milan, with the exception, perhaps, of one or two small portions of fresco in the Brera; for instance, (34) in the entrance hall, the body of St. Catherine carried by three Angels to the Sepulchre. Luini, however, cannot be termed a great artist: he possessed sweetness and purity of feeling, but none of the attributes of exalted genius."—*I. C. H.*

There are many smaller frescoes by *Luini* on the walls and ceiling of the choir; amongst others, the Evangelists, and the four Doctors of the Church, a St. Catherine, and St. Apollonia. Here may be seen an instance of that which has been much discussed in connexion with the decoration of the new houses of Parliament, namely, the use of stained glass in rooms containing paintings. Two of the small frescoes of Luini have a coloured circular window between them. The pictures are lighted by a window on one side, and could not be seen at all, but for the exclusion of white light by the coloured glass in the centre window. In the sacristy is a picture by *G. C. Procaccini.* On the wall of the cloister leading from the church to the priest's house is a Nativity by *Luini.* He was paid for the single figures of saints a sum corresponding to 25 Austr. lire, and received wine, bread, and lodging. For the other works he was paid so much a-day, together with bread and wine, and was so well pleased with his pay that he gave this last fresco into the bargain.

Beyond Saronno the level of the country rises, and the road, after passing through Tradate, where, on a hill, are the remains of an ancient castle, crosses the Olona.

2 *Varese.*

All round this place are numerous villas of the wealthy Milanese, who reside here much during the autumn. Varese is a city, and has an hospital, schools, a theatre, and several factories for the manufacture of silk. The Inns are la Stella, l'Angelo. The principal church, *St. Vittore*, was built in 1507, from the designs of *Pellegrini:* the façade was completed in 1791, by *Po-*

lack. It contains frescoes, and a Magdalene, by *Morazzone;* a St. George, by *Cerano.* The adjoining octagonal baptistery is in the Lombard style.

The chief object of attraction at Varese is the celebrated Santuario of the Virgin, called La Madonna del Monte, which is situated on a lofty hill about 5 m. to the N.W. of the city. It is said to have been founded in 397 by St. Ambrose, to commemorate a great victory,—not in argument, but in arms,—gained by him on this spot over the Arians. The slaughter is said to have been so great that the heterodox party were exterminated. It was dedicated to the Virgin, and her statue, which was consecrated by St. Ambrose, is still preserved. At the end of the 16th centy. Agaggiari, a Capuchin monk, built, out of funds raised by his exertions, the 14 chapels which stand by the side of the road which leads to the church on the summit. A good road leads to Robarello, a village about 2½ m. from Varese, where ponies or sedan-chairs may be hired to make the ascent. A pony costs 1 fr. 50 c.; a chair 4 fr. The walk up is, to most people, easy. The entrance to the road is through a species of triumphal arch.

The fourteen chapels represent the fourteen mysteries of the Rosary; the first five represent the mysteries of joy, the second five the mysteries of grief, the last four the mysteries of glory. They contain coloured statues in stucco, like those at Varallo and Orta (see *Swiss Handbook*), and frescoes, by *Morazzone, Bianchi, Nuvolone, Legnani,* and others of the painters of the Milanese school of the 16th century. Over the fountain, near the last chapel, is a fine colossal statue of Moses, by *Gaetano Monti.* Connected with the church is a convent of Augustinian nuns. There are several inns at the top, the number of pilgrims being very considerable. Those who are not tempted by the religious objects may be perhaps induced to visit the Santuario by being told that the ascent affords the most magnificent views of the rich plain of Lombardy as far as the Apennines, of the higher and lower chains of the

Alps, and the lakes of Varese, Comabbio, Biandrone, Monate, Maggiore, and Como.

The traveller ought to visit the gardens of a Palazzo once the property of the Duke of Modena, at Varese, from which there is a most beautiful view over the lakes and mountains.

Four roads branch off at Varese: one to the S., which joins the Simplon road at Gallarate; a second by Gavirate to Laveno, where the Lago Maggiore may be crossed to the Borromean Islands, Stresa, and Baveno on the Simplon road; a third to Como, hilly, and devious, being two posts, about 17 m.; a fourth by Arcisate to Porto on the lake of Lugano.

ROUTE 21.

MILAN THROUGH PAVIA TO GENOA.

3 Lombard posts = 106 m., and 17⅔ Sardinian posts, including Postes Royales. The postmaster charges ½ a post extra for going down to the Certosa. Milan to Pavia, actual distance 24 m. From Pavia to Genoa 82 m.

Quitting Milan by the Porta Ticinese, the road enters what may be termed the most Flemish portion of the plain of Lombardy. Meadows, rich in clover, yield two or three crops a year; thick rows of sallows and poplars bespeak the humidity of the soil, luxuriant even to rankness. On either side are frequent transverse or longitudinal cuts and canals. Of these, the largest is the *Naviglio di Pavia*, completed during the French occupancy, which joins the Ticino at Pavia. The road skirts this canal all the way. From the gate of Milan to the Ticino at Pavia, the canal descends 182 ft. 8 in.; there are 13 locks, the whole descent of which is 167 ft. 8 in.; leaving for the descent of the canal 15 ft. The length is 20 m. 583 yds., the breadth 42½ ft. At first it forms a considerable stream, but is continually giving off part of its waters for the purposes of irrigation, and becomes very sluggish on its arrival at Pavia.

1½ *Binasco*, a small borgo, remarkable for its castle, much modernised, but still exhibiting the shield of Visconti, the terrible *biscia*, the venomous serpent, so truly an emblem of their cruelty. It was in this castle that the unhappy Beatrice della Tenda, widow of Facino Cane, and wife of Duke Filippo Maria, was, by his orders, racked and beheaded in the night of September 13th, 1418. Beatrice was a lady of irreproachable virtue; but, in the agonies of the torture, she confessed the crime of adultery imputed to her by the Duke; or, as some say, she was convicted by the false testimony of *Orombello*, who, accused as her paramour, inculpated her in the hopes of saving his own life, but in vain. Beatrice had been not only a most affectionate wife, but a wise and faithful counsellor to her husband, to whom she brought vast domains; and it is difficult to account for his conduct. He was much addicted to astrology, and a probable conjecture is, that, timid and cruel, some prediction that Beatrice would cause his death instigated him to the crime.

19 m. from Milan, and 5 from Pavia, is *Torre del Mangano* (there is a small Inn here, the Leone d' oro, where a good breakfast may be had), nearly opposite to which is a straight road leading to the *Certosa della Beata Vergine delle Grazie*, commonly called the *Certosa of Pavia*, the most splendid monastery in the world, founded by Giovanni Galeazzo Visconti, the first Duke of Milan. It was built by him as an atonement for guilt, to relieve his conscience of the murder of his uncle and father-in-law, Barnabo Visconti, and his family, whom, having by treachery made himself master of Milan, he sent to the castle of Trezzo, where they were poisoned. The foundation was laid 8th September, 1396. 25 Carthusian monks were appointed to take charge of this sanctuary, and executed, down to their expulsion in 1782, the task imposed on them, of augmenting the glory of the Madonna, by adding to the beauty of the Certosa. Until 1542 they possessed a large an-

nual revenue, set apart by the founder to this purpose; but the terms of the trust required that, as soon as a declaration of the completion of the building should be made by public authority, this revenue should be transferred to the poor of the district. In the above year such declaration was made, and from that time the embellishment was carried on from the revenues of the extensive estates belonging to the monks. From 1782 to 1810 the Certosa was occupied by other orders, and in the latter year it was finally closed. Exaggerated reports have prevailed of the subsequent neglect of this splendid monument; blame, however, must be thrown on the French authorities, by whose order, in 1797, the lead was stripped from the roof. The monks were re-established at Christmas, 1843, and the building is now well cared for, and kept in good order, by the produce of the monks' garden and casual offerings, and for more extensive repairs by the munificence of the wealthy Milanese families; little is done by the Government. There were in 1851, 29 monks, 15 priests, and 14 lay brothers. Count Mellerio, of Milan, supplied some of the funds necessary for fitting up the monks' domiciles.

Ladies are admitted into the nave, but are not allowed to enter the side chapels, or the choir.

The vestibule or principal entrance to the monastery is covered with frescoes, principally by *Luini*. Its front towards the road is a spacious arch, flanked by two pilasters, and crowned with a widely projecting but low roof, beneath which are also numerous frescoes. They are all much injured by continual exposure to the weather.

Through this vestibule a quadrangular court (109 yds. long, 45¼ yds. wide) is entered, at the opposite end of which is the gorgeous façade of the church.

The architect of the church, excepting the front, is said to have been Heinrich von Gmunden, or, as the Italians write it, Enrico da Gamodia, the same who began the Cathedral of Milan eleven years previously. "The style of the edifices is so different as almost to preclude the possibility of their being the productions of one man; the present offers no indication of the taste of our northern artists, while the cathedral above mentioned abounds with them."—*Woods*. The external walls, the buttresses, the wide niches on the exterior of the transept, and the dome are of the fine brickwork peculiar to the Lombard buildings of that epoch: the interior and façade are of marble. *Ambrogio da Fossano*, called *Borgognone*, known also as an excellent painter, designed the richly decorated façade, which was begun in 1473. "It is an immense heap of little parts, in the taste of the *cinque-cento*, often beautiful in themselves, but leaving no impression as a whole, except an undefined sentiment of its immense prodigality of riches."—*Id.* This front rises from an extensive platform of three steps: four pilasters and two square turrets, corresponding with the general internal arrangement, divide it into five spaces of nearly equal breadth; upon these spaces that profusion of sculpture is displayed which forms one of the principal features and attractions of this edifice. The central portion is occupied by a richly decorated portico, formed of an arched roof resting upon four isolated Corinthian columns; above this is a kind of triforium of the Tuscan order, extending over the whole front, and serving as a base to a sort of shrine, on the frieze of which is the dedication to "Mary the Virgin, mother, daughter, bride of God." A second triforium, extending over the three central divisions, terminates the front, which, after all, it appears was never finished. The otherwise inevitably striking defect of accumulation of objects is much lessened by openings judiciously introduced; and where the play of light and shade which is the result was unattainable, the artist has produced the same effect by stained marbles.

Each of the pilasters and turrets is adorned with six statues; the masterpieces, however, of sculpture on this façade are to be found on and abou

the portico, and the four windows near it: exquisite candelabra support the arches within the windows; the bas-reliefs on the walls of the portico represent, on the rt.-hand side, the ceremony of laying the foundation stone of the church, on the l. the funeral procession bringing the body of Giovanni Galeazzo from Melegnano to the Certosa (Nov. 9, 1443), and above, Alexander III. granting a charter to the Certosini. The small bas-reliefs represent actions of St. Ambrose, St. John Bapt., St. Siro, and the Virgin, and are, according to Cicognara, "oltre ogni credere degni d' ammirazione." The base is full of curious medallions, with heads of classic heroes and Roman emperors, sacred and profane personages, intermixed with arms, trophies, &c.

Many first-rate soulptors contributed to the plastic and marble works of the *Certosa;* among whom were Giov. Ant. Amadeo, Andr. Fusina, Agostino Busti, named il Bambaja, Marco Agrate, and Christofano Solari, called il Gobbo, to whom are ascribed the exquisite chiselings in the candelabra, between the windows, and the bas-reliefs on each side the door.

Interior.—The ground-plan of the church is a Latin cross, of which the length is 249 ft., and the breadth 173 ft. The nave has four square divisions, each subdivided on the vault, and with oblique groins. The groining of the side aisles is singular, each space being, in fact, covered with five unequal pointed vaults, meeting in a common centre. Beyond the side aisles, on each side, two chapels open towards each square division of the nave. The choir and arms of the cross have each two square divisions, so that there are seven on the whole length of the church, and five on that of the transept. "On a critical examination, the traces of the various ages in which this edifice was erected become obvious. The most ancient portion dates from a period when the fundamental rules of architecture were by no means settled, and the romantic style was no longer satisfactory: then follows the style of the revival; then, as the building became more advanced, the proportions of Bramante were adopted, and more attention was given to the ornamental part; and thus age after age, each leaving the imprint of its characteristics."—*Gruner.* The eight statues before the pillars represent the four Evangelists and the Doctors of the Church; they are works of the best artists of the 16th centy. Rich bronze gates divide the nave from the transept. Every part of the interior is most richly decorated. The designs and colours of the groined ceiling are extremely elegant, and arranged with great taste. The altars are inlaid with pietra-dura work, executed in the finest manner, and in which the most rare and costly materials are employed. Every part of the walls of the chapels is covered with painting, much of which is very wretched. Many good paintings which were in the church have been removed. The best of those which remain are—1st, Chapel on the rt., *Borgognone,* small fresco; the Madonna, and Angels adoring the infant Saviour;—2nd, *Giovan' Giacomo Fava,* called also *Macrino d'Alba,* a very rare master, 1496, an altar-piece in six compartments; 3rd, Benedict, in a vision, sees his sister Sta. Scolastica ascending to heaven, by *Carlo Cornara,* with the date 1668;—4th, *Borgognone,* Christ on the Cross;—5th, the altar-piece, and the fresco in the vaulting, are by *Borgognone;* and some stained glass, representing St. Michael, by *Antonio da Pandino;*—6th, the altar-piece of this chapel is by *Guercino.* Here is some stained glass. On the other side of the nave, in the 2nd chapel from the W. end, is an altar once decorated with a painting in six compartments, all by *Pietro Perugino.* Of these only one remains. It is above the centre, and represents God the Father. The 4 Doctors of the Church are attributed to *Borgognone.* In the 6th chapel is a splendid painting, St. Ambrogio on a throne and 4 Saints, by *Borgognone.*

The transepts.—In the S. transept is the tomb of Giovan' Galeazzo, the founder, designed by *Galeazzo Pel-*

legrino, in 1490, but not completed till 1562. Many artists of unequal merit worked upon it during this long period. Over his statue, recumbent upon a sarcophagus, rises a canopy of the richest cinque-cento workmanship. Observe the trophies upon the pilasters. In the second story are six fine historical bas-reliefs:—Giovan' Galeazzo receiving the baton of command from his father—his creation as Duke of Milan by the Emperor Wenceslaus—his foundation of the Certosa—the like of the Citadel of Milan—his victory over the Imperialists at Brescia (1402);—and the refoundation or dotation of the university of Pavia. These are attributed to *Gio. Ant. Amadeo*. Other parts are said to be by *Gio. Giac. della Porta*. It seems from the inscription that the monument was constructed by *Gian' Cristoforo Romano*; the statues of Fame and Victory, at the extremities of the tomb, are by *Bernardino da Novi*. That of the Virgin and Child is by *Bernardino de' Brioschi*. The monument, however, was, in a manner, executed in vain. Giovan' Galeazzo died at Marignano, 3rd Sept. 1402; and his funeral was shortly afterwards celebrated with extraordinary pomp in the Cathedral of Milan. The banners of the 240 cities and towns and castles subject to his domination, borne by as many cavaliers, and 2000 mourners, each carrying a torch, formed a portion of the train. Afterwards the body was moved, and the place where it was provisionally deposited was forgotten.

At the end of the S. transept is the altar of S. Bruno, above which is a fresco, representing the family of Gian' Galeazzo Visconti on their knees before the Virgin: he is offering her a model of the church, Filippo kneels behind, and two others of his sons on the opposite side. This fresco is by *Borgognone*, by whom are also the 4 saints on each side of the arch, and the angels on the entablature above, supporting shields, on which the arms of the Visconti are blended with the mottoes of the Carthusians. Here also are two fine bronze candelabra, by *Fontana*, and some brilliant stained glass.

In the N. transept are, the monuments of the unfortunate Ludovico il Moro, and that of his beloved wife, Beatrice d'Este. She was a lady of very singular talent and beauty; and having died in childbirth, Jan. 2, 1497, he caused this monument to be erected at an expense of 50,000 ducats. Her body was interred here; but the monument was first placed in the church of St. Maria delle Grazie at Milan, and removed here in 1564. Both are said to be by *Solari*, and are finely executed: the costume is curious. Before the altar, at the end of the N. transept, are also two fine candelabra, by *Fontana*; and in the apsis are frescoes, by *Borgognone*.

The choir.—Observe the doors with intaglios, and bas-reliefs representing the principal events of the life of S. Bruno, by *Virgilio de' Conti*; and the intarsiaturas in the seats of the choir, by *Bartolomeo da Pola*, 1486; also the fine balustrade, on which stand 4 bronze candlesticks, by *Fontana*, the bas-reliefs on the walls, on each side of the altar, and the richly adorned high altar. The frescoes are the last work of *D. Crespi*.

By the side of the altar, which is in the apse of the S. transept, is an entrance into the

Sagrestia Nova, covered with frescoes, by *Pietro Sorri* (1600). Here is an excellent altar-piece, the lower part by *Andrea Solari*, the upper by *Bernardo Campi*. The pictures on each side are by *Solari*. Also, *Luini*, St. Ambrose, and St. Martin dividing his cloak with the Beggar.—*Morazzone*, S. Teresa with St. Peter and St. Paul.—*Montagna*, the Virgin with 2 saints and a Choir of Angels.—Some small pictures of *Borgognone*.—The richly carved presses, now empty, were formerly filled with sumptuous vestments and church plate.

Lavatoio de' Monaci, on the S. side of the choir, is as rich in gold and ultramarine as the church. Above the richly-sculptured doorway are seven medallions of Duchesses of Milan. Over the Lavatory is a bust, said to be that of *Heinrich* of *Gmunden*, the ar-

chitect. Observe also—*Alberto Carrara*, two bas-reliefs, the Kiss of Judas, and the Washing of the Feet of the Disciples.—*B. Luini*, a fresco, the Virgin and Child, the latter holding a pink flower. Also stained glass, by *Cristoforo de' Motis*, 1477; a very beautiful work. Hence you may ascend to the roof, and examine the construction of the building.

Sagrestia Vecchia.—Over the door are fine medallions of the Dukes of Milan; and, on each side, a Choir of Angels, by *Amadeo*, considered amongst his best productions. The Sacristy corresponds in style with the Lavatory: in it is a curious ancient altar-piece, worked in the ivory of the teeth of the hippopotamus, containing 67 bassorilievos and 80 statues—all subjects from the New Testament, by *Bernardo degli Ubbriachi*. Several paintings; the best are a portrait of Cardinal Colonna, by *Guido*, and a St. Augustine, by *Borgognone*.

In the cloister called *della Fontana* may be noticed numberless bas-reliefs of terra-cotta, much prized by Cicognara: our Lord and the Samaritan Woman; Children playing upon musical Instruments. The doorway of white marble, of the entrance into the church, is a masterpiece of *Amadeo*.

The *great cloister* is 412 ft. long by 334 ft. wide. The arches are of the finest moulded brick, in the cinquecento style. Three sides are surrounded by 24 cells of the monks. Each is a separate dwelling, containing 4 good-sized rooms, 2 above and 2 below; behind, a small garden. The Carthusians were extremely fond of gardening; and when the "Charterhouse, nigh Smithfield," was seized by our Henry VIII., his Grace's gardener selected the best plants for his grounds atHampton Court.

The battle of Pavia, Feb. 24, 1525, in which Francis I. was taken prisoner, was fought in the neighbourhood of this Certosa.

1¼ PAVIA (*Inns:* La Posta; La Croce Bianca, indifferent). *Pavia la Dotta* was the capital of the Lombard kings, and the gloomy *Castello* has been thought to stand on the site of their palace. The present building, however, was raised by Galeazzo Visconti, who began it in 1460, and completed it in 1469. When perfect, it formed an ample quadrangle, flanked by 4 towers. The interior was surrounded by a double cloister, or loggie: in the upper one the arches were filled in by the most delicate tracery in brickwork: the whole was crowned by elegant forked battlements. The Gothic windows in the outside of the building, simple, but very graceful, were divided by marble mullions. In the towers were deposited the treasures of literature and art which Gian' Galeazzo, the friend and protector of Petrarch, had collected;—ancient armour;—manuscripts upwards of 1000, and which Petrarch had assisted in selecting;—and many natural curiosities. Petrarch is most loud in his praises of Gian' Galeazzo's liberality and magnificence; but, besides the other trifling defects of Galeazzo's character, in a fit of anger, when the building was completed. he hanged the architect, freaks which he indulged in now and then.

All these Visconti collections were taken away and carried to France in 1499, by Louis XII., and nothing was left but the bare walls. One side of the palace or castle was demolished during the siege by Lautrec in 1527; but in other respects it continued perfect, though deserted, till the year 1796, when it was again put into a state of defence by the French. They took off the roof, and covered the vaultings with earth and sods; and when the rains came on in autumn, the moisture and the weight broke down the vaultings and ruined great part of the edifice. It has since been fitted up as a barrack: in some parts the tracery of the interior arches is tolerably perfect; and the great ruined gateway, once entered by a drawbridge which crossed the fosse, is still a fine object.

The *Duomo*, or cathedral, was commenced in 1488, but never finished. It was erected upon the site of an ancient Lombard basilica, of which there are some small remains now in course of demolition.

The first stone was laid by Giovanni Galeazzo Maria Sforza, and his brother the unfortunate Ludovico; and the captivity of the latter was one of the causes which prevented the prosecution of the edifice. The architect was *Christoforo Rocchi*, the pupil of Bramante. A spacious octagon occupies the centre, and a nave and side aisles, extending in each direction, were to have formed the cross; the side aisles opening into the oblique sides of the octagon, which are smaller than the others. The pulpit is of great size, surrounding one of the great clustered columns. The colossal Terms, representing the Fathers of the Church, bowed forwards, and supporting the pulpit on their backs and shoulders, are finely imagined and executed in dark wood. A curious reminiscence of the age of romance is found in the lance of Orlando, a decayed shaft as large as a mast, suspended from the roof of the cathedral.

In a side chapel is the tomb of St. Augustine, the greatest of the Fathers of the Latin Church. It was preserved and brought hither when the church of St. Pietro in Cœlo Aureo, where Luitprand King of the Lombards deposited the body in 700, was destroyed.

Its date is about the 14th century. The body of St. Augustine (ob. 430) was removed from Hippo, a suffragan see of Carthage, during the Arian persecutions, when the Catholic clergy, being banished by King Thrasimund to Sardinia, transported the relic thither with them. Here it continued until Luitprand purchased it from the inhabitants, who, exposed to the constant invasions of the Saracens, could no longer ensure safety to the pilgrims who resorted to the shrine. The body was deposited by Luitprand in a species of catacomb or sepulchral chapel, where, when opened in 1090, the bones were found, wrapped in a silken veil, together with some of his episcopal ornaments, all contained in a silver shrine, of which the exterior is now exposed to view in the lower part of the present tomb. There is some uncertainty as to the names of the artists by whom this magnificent pile was erected. Cicognara, who says it must be reckoned amongst the most "magnifici e grandiosi" of the 14th century, supposes it was executed by *Pietro Paolo* and *Jacobello* of *Venice*. Vasari, on the contrary, attributes it to *Agostino* and *Agnolo* of *Sienna*. This assertion Cicognara supposes to be contradicted by the date of its supposed erection, stated in the books of the priory to have been 1362. The tomb consists of four *stories*: the basement, the tomb, properly so called, upon which is extended the saint in his episcopal robes, the canopy, and the surmounting statues and pinnacles. Great invention and variety are displayed in the smaller statues and bas-reliefs. Round St. Augustine are the saints whom his order produced. Angels adjust the shroud around him; the Liberal Arts and the Cardinal Virtues, the principal events of the history of the saint during his life, and the miracles operated by his intercession after his death, adorn other portions of the tomb—290 figures in all; and Giovan' Galeazzo Visconti proposed to have added more. The mechanical execution corresponds with the beauty of the design.

Some good pictures exist in the cathedral, but the darkness of the building makes it rather difficult to distinguish them. The chief are, *D. Crespi*, the Virgin and Child, St. Syrus and St. Anthony of Padua; *H. Sojaro*, the Virgin of the Rosary; and *G. B. Crespi*, the Wise Men's Offering. The campanile is a noble massy tower of brick, not much altered from Gothic times.

The church of *San Michele* ranks above the cathedral in age. "The exact moment of the construction of this church is not accurately known. The first time it is mentioned is by Paulus Diaconus, who incidentally relates that, in 661, Unulfus took sanctuary in this church to escape the vengeance of King Grimoaldus. In 661, therefore, San Michele must have been finished and consecrated, or it would not have been a sanctuary. Th probability, however, is that it h

only been recently finished at that time; because the particular veneration for the Archangel Michael, which commenced in Apulia in 503, did not reach the North of Italy till a century later. In addition to which we find that, during the whole of the 6th century, the inhabitants of Pavia were occupied with the construction of their cathedral, San Stefano; and it is not likely that they would have carried on two works of such magnitude at the same time. San Michele is 189 ft. long by 81 ft. wide; the nave is as much as 45 ft. wide. The plan is that of a Basilica, with the addition of transepts. The chancel is approached by several steps, which was probably an alteration introduced in later times than those in which the church was built. Above the aisles, on each side of the nave, there is a triforium or gallery; and above the intersection of the nave and the transepts there is a Byzantine cupola. Under the chancel there is a crypt. The arches on either side of the nave are supported by compound piers. All the capitals of the piers are enriched with images and symbols. The roof is remarkable. Unlike that of the old Basilicas, it is not of wood, but vaulted with stone; but the pilasters which run up to support the vault are of a later character than the other portions of the building, and confirm the impression, suggested by the nature of the roof itself, that the present vaulted roof must have been substituted for an older roof of wood. The walls of the building are of stone, massive and thick. The exterior is ornamented with small open galleries, which follow the shape of the gable in front, and crown the semicircular apse. The portals exhibit the complete adoption of the round form instead of the square, with the addition of several mouldings, and a profusion of imagery; nor are the ornaments confined to the portals. Bands, enriched with imagery, are carried along the whole of the front, and modillions are let into the walls. The windows are roundheaded, and divided by small pillars. The ornaments of the portals are a mixture derived from Christian, Pagan, and Scandinavian sources, together with some which are merely introduced for the purpose of decoration, and afford a good example of their peculiar style. San Michele may be taken as a specimen of a style which the Lombards adopted for their own."

"It is impossible not to see in the Lombard churches of Pavia the originals of the churches in the valley of the Rhine. The Lombard style was introduced into the Rhenish provinces by the Carlovingian sovereigns of Italy, who resided at Aix-la-Chapelle, in the immediate neighbourhood of the Rhine, and who, passing some time, as they frequently did, at Pavia, could not fail to remark the churches with which it had been enriched by the Lombard kings."—*G. Knight.*

In the choir itself are some early frescoes by *Antonio di Edessa*, a contemporary of Giotto's; and there is also a tolerable *Moncalvo.*

Santa Maria del Carmine, built in 1325, is a church deserving of notice as a beautiful specimen of the finest brickwork: in the cornice are intersecting ornamental arches, and the W. front has a large rose-window and three arches, all formed in finely-moulded terra-cotta. "The brick pillars of the inside deserve notice; three squares form the nave, each of which is covered by a simple groin, but opens by two small arches into the side aisles, and has a very small circular window above. The beautiful brickwork has been hacked, to retain a coat of stucco or whitewash. The walls and vaults are also of brickwork, but of very different quality. These were evidently intended to be covered. The upper capitals are of stone, ornamented with detached leaves; the lower are of brick, cut into escutcheon faces. Gilding would be a good ornament for such a building; it would harmonise beautifully with the rich brown of the brick, whose dark colour wants something to relieve it."—*Woods.*

San Francesco is another fine church of the same material and style. "The

upper part of the front, with one large central arch, surrounded by a number of plain and enriched bands, is finely composed. There are seven pinnacles in front of the Carmine, five on that of S. Francesco, but, though well contrived in themselves, they do not, in either case, unite well with the building."—*Woods.* The inside has been modernised, and done badly. A painting by *Campi* is the only picture which it possesses worthy of any notice.

Santa Maria di Canepanova is a fine specimen of the cinque-cento style, by *Bramante.* It was begun in 1492 by Giovanni Galeazzo Maria Sforza, and contains some indifferent frescoes, and others pretty good by *Moncalvo*, and several subjects from the Old Testament by *Giulio Cesare* and *Camillo Procaccini.*

Of the celebrated church of *San Pietro in Cielo d'Oro* some portions remain, partly in ruins, and partly used as a storehouse. Here was one of the most interesting monuments in Italy, the tomb of Boethius.

The covered bridge over the Ticino was built by Galeazzo, and from his time to the present has been a favourite promenade of the inhabitants of Pavia. The body of the work is brick, with stone quoins to the arches. Its roof is supported by 100 columns of rough granite.

A little way out of the city is the fine Lombard Romanesque church of *San Lanfranco.* It offers a beautifully varied outline.

The churches of *San Teodoro* and of *San Marino* belong, as to the date of their erection, to the 8th and 9th centuries; but the interior of both has been so entirely modernised that there is little in either to observe. In the latter is a good specimen of *Cesare da Sesto*, the Virgin and Child.

Beyond the city is *San Salvatore.* "The inside has Corinthian pilasters supporting pointed arches. Various stucco ornaments, not in good taste, have been added. The whole is splendidly gilt and painted; and, in spite of some apparent discordance, the effect is really fine."—*Woods.* Here is a school for children in connexion with the university.

The *University of Pavia* claims very high antiquity. It is said to have been founded by Charlemagne in 774; and, though this assertion is not susceptible of strict historical proof, it is certain that the civil law was professed at Pavia at an early period. That great restorer and reformer of the Church of England, Lanfranc, Archbishop of Canterbury in the reign of the Conqueror, was born at Pavia of a family who possessed by inheritance the right of administering the civil laws, perhaps derived from their senatorial dignity in the Roman age. The splendour of the University, however, arose mainly from Giovanni (or Gian'), Galeazzo, who, about 1390, gave it so many additional privileges that he is usually honoured as the founder. But the parchment might have been a dead letter, had not the duke wisely called in the great Baldus as a professor of civil law. He was a man of wonderful acuteness and diligence, and possessed what would now be termed an European reputation, to the highest extent. Kings and princes consulted him upon points of public law, and his commentaries

> "on the Corpus,
> Big and lumpy as a porpoise,"

contain a mine of learning. In more modern times Pavia has been principally distinguished as a medical school; and in this branch of knowledge it has produced men of great eminence. It is yet in considerable repute, containing about 1600 students; and Englishmen occasionally study here, as they also do at Padua. The anatomical theatre is well contrived, and the present demonstrators enjoy a high reputation.

Little can be seen of the ancient buildings of the University. Maria Theresa, in 1779, and the Emperor Joseph, in 1787, fronted and adorned much of the old part, and built two entirely new quadrangles; and still more recently (1816) the principal façade was erected by *Marchese*, at the

expense of the late Emperor Francis I. The museums of anatomical preparations and of specimens of natural history are both remarkably good. It also contains a large library and collection of coins. To this university also is annexed a school of the fine arts, in which drawing and engraving are taught. The utility of this institution has been much increased by the liberality of the late Marchese Malaspina, who, dying about seven years ago, bequeathed to it a very valuable collection of paintings, prints, and other objects illustrative of the history of arts, placed in a building which he erected for them at his expense in his lifetime.

There are five fine courts, in the walls of two of which are inserted monuments of early professors placed here, some of them when the churches where they had been originally erected were suppressed. One of them is of the celebrated jurist *Alciat*. Most of the older monuments are on the same pattern. They represent, in alto-rilievo, the professor seated in the midst of his pupils, who are listening to his instructions. Though often venerable-looking, long-bearded men, the pupils, to denote their inferiority, are made about half the size of their masters, which gives them the effect of old boys. Their countenances and attitudes generally denote intense attention. Some modern eminent men have monuments here. *Spalanzani*, *Fontana*, and *Scopoli* are amongst them, truly honoured names in natural sciences, and testifying the subsisting honours of this ancient school. And to these great men must be added *Volta*, *Scarpa*, and *Mascherini*, all of whom were professors at this university.

Of the many colleges formerly annexed to the university, two only, the *Collegio Borromeo* and the *Collegio Ghislieri*, exist. In front of the latter is a statue, in bronze, of its founder, Pope Pius V., with raised hands and fluttering drapery.

From the university, four of the high and gloomy towers by so many of which Pavia was once adorned, defended, or tyrannised over, are well seen. These have been lowered, and one of them is surmounted by bells, and converted into a kind of town belfry. They are still from 200 to 250 ft. high, uniform in aspect, square, with small apertures all the way up, and adding much to the character of the city by their singular appearance. If the accounts of historians are to be credited, Pavia, the "Civitas Turrigera," at one time possessed 525 of these towers.

Pavia is not healthy; the water from the Ticino is bad, and, whatever may be the cause, individuals who are stunted in their growth, or deformed, are so numerous as to force themselves upon the observation.

Amongst the *notabilia* of Pavia must be noticed the ancient costume of the ladies, which is rather declining at Milan. It is a *black* silken veil, thrown over the uncovered head in the same manner as the white veil is used at Genoa. It is a matter of profound inquiry which of the two looks best. *Judicent peritiores.*

On quitting Pavia you cross the Ticino by a covered bridge, and enter the suburb of Pavia called the Borgo Ticino: here are the Austrian custom-house and police-office. Shortly after a branch of the Ticino is crossed by a bridge of boats, and at Gravellone, about 2 m. from Pavia, you enter the Piedmontese territory, and the custom-house is at that place. 4 m. further on, the Po is crossed by a bridge of boats. A toll of 2¾ fr. is paid for each carriage at the Ticino bridge on quitting Pavia, and 3 fr. 40 c. on crossing the Po.

3½ Sardinian posts to Casteggio. (Rte. 6.)

Sardinian Posts.

1¼ Voghera. } (Rte. 6.)
2¼ Tortona. }
2¼ Novi.
1½ Arquata.
2 Ronco. } (Rte. 5.)
2½ Ponte Decimo.
2½ GENOA. (Rte. 12.)

ROUTE 22.

MILAN TO LODI AND PIACENZA.

6½ posts, 54 m. Milan to Lodi, actual distance 24 m. Lodi to Piacenza, about 30 m.

Leaving Milan by the *Porta Romana*, the road is for most part of the way of the same character as that to Pavia; in some parts exceedingly marshy, intersected with numerous canals and streams. It is perhaps the least agreeable side of Milan. If the traveller is coming from the S. he will miss the festoons of the vines, which, even before he reaches Lodi, will have almost entirely disappeared. The maize, though beautiful in flower and in ear, is, when ripe, arid in appearance and ungraceful. The rice plantations, below the level of the road, and where the cultivators labour in black mud above the ankle, convey the idea of unhealthiness; but the meadows are beautiful. Châteauvieux says, "The cultivation of rice in Lombardy is remarkably unhealthy; sickly labourers are seen walking along the banks to superintend the distribution of the water. They are clad like miners, in coarse clothing, and wander about, pale as spectres, among the reeds and near the sluices, which they have barely strength to open and shut. When crossing a canal they are frequently obliged to plunge into the water, out of which they come wet and covered with mud, carrying with them germs of fever, which invariably attacks them. They are not the only victims, for the harvest labourers seldom gather in the crop without being seized with *rigors*, the air in all the environs being polluted by the stagnant waters. The cultivation of the rice-planters is consequently restrained by law, and they are prohibited to extend its culture beyond prescribed limits."

The road to Lodi is excellent.

This part of the country abounds in ancient churches.

At a short distance from Porta Romana is the very ancient church of *San Giorgio di Nosedo*, annexed to what was the residence of the Archbishop. The mansion is now an inn. The church was founded in 571, by Alboin King of the Lombards: it is still standing, and has the remains of a curious fresco.

About 3 m. from the Porta Romana and 1½ m. to the W. of the road stands the Abbey of *Chiaravalle*, a Cistercian monastery, suppressed in 1797. A cross road, which leaves the main road about a m. from the Porta Romana, leads to it. "This was the church of the first Cistercian monastery that was established in Italy. The Cistercian reform was first introduced by St. Bernard, who was Abbot of Clairvaux in France. In 1134 St. Bernard crossed the Alps to attend a council at Pisa, and, on his way back, paid a visit to Milan. The citizens of Milan advanced seven miles beyond their gates to receive him. His presence excited the most enthusiastic feelings; and within a year after his departure a monastery was built at the distance of about four miles from the city, which was to be governed by St. Bernard's rules, and to receive a name from the parent institution. The monastery was inhabited in 1136, but it was not till nearly the close of the twelfth century that the church was completed. It is in the Lombard style, and deserves consideration, as an architectural composition, for the importance of its central tower. The body of the fabric is left perfectly plain, and, in effect, serves only as a base for the leading feature of the design. The tower alone is enriched. Octagonal in its form up to a certain height, it becomes a spire above. Both the octagonal and spiral portions are enriched with Lombard galleries, which give an appearance of lightness, and attract the eye to that part of the building on which it is intended to rest. It is evident that the architect must have made the central tower his chief object; and whenever an architect has had a peculiar object, and has succeeded in producing the effect which he desired, his work deserves to be studied."—*G. Knight.*

This monastery was the favourite retirement of Ottone Visconti, who died

here. What is called his tomb is still shown; beneath the inscription are shields of arms, amongst which are the fleurs-de-lys of France.

In the cemetery which adjoins the church still remain several monuments of the powerful family of the Torriani, who selected this cemetery for their last resting-place. Here lies the great *Pagano della Torre* (who died 1241), the most distinguished of his race; and near him repose several of his descendants. The Torriani were at the head of the popular party, and, for two or three generations, governed Milan, keeping the nobles in bitter subjection. Having conspired against the Emperor in the year 1311, they were defeated, proscribed, and banished; and by their fall made way for their rivals the Visconti, who were at the head of the nobles.

Here also is shown the tomb of the celebrated but ill-famed Wilhelmina. Her name passed into a once popular saying—*egli ha da fare peggio che la Guglielmina.*—She died in 1282, and in her lifetime she was deemed a saint; but after her death is was discovered that she had been the foundress of a secret sect, whose tenets involved the most fearful blasphemies in doctrine, as well as the most abominable sins in practice. Her bones were taken up and burned, and her accomplices put to death. The cruelties inflicted upon them were most atrocious, and cast a disgrace upon the Church of Rome, which is not to be removed by proving that these individuals had adopted Manichæan tenets.

The country round this monastery was reclaimed by the labours of the Cistercians, who were in agriculture almost what the Benedictines were in literature. The Cistercians invented the plan of forming artificial meadows, called "*prati di Marcita,*" to which modern Lombardy owes so much of its prosperity.

San Donato.

San Giuliano.

1½ *Marignano* or *Melegnano.* Here, on the 14th Sept. 1515, Francis I. won, in the first year of his reign, the victory by which he acquired a transient and delusive glory. Having invaded the Milanese for the purpose of asserting his chimerical rights, he was attacked at Melegnano by the Swiss, to whom the defence of the Milanese territory had been intrusted. The battle was continued with great obstinacy during three entire days, and the Swiss were at length compelled to retreat in good order, but leaving 15,000 dead upon the field, a slaughter which, if we may judge by the feelings expressed by Ariosto, occasioned great delight to the Italian heart:—

> "Vedete il Re Francesco innanzi a tutti,
> Che così rompe a' Svizzeri le corna,
> Che poco resta a non gli aver distrutti;
> Si che 'l titolo mai più non gli adorna,
> Ch' usurpato s' avran quei villan brutti,
> Che domator de' Principi, e difesa
> Si nomeran della Cristiana Chiesa."
>
> Canto xxxiii. 43.

Cross the Muzza, one of the many canals of irrigation, with which this district abounds. The approach to Lodi from Milan is somewhat singular, from the height of causeway on which the road is carried. A fine avenue of planes borders it on either side.

1½ Lodi. (*Inns:* Il Sole, good, civil people; L'Europa; I tre Re, very fair.) The original settlement of the citizens, *Lodi Vecchio,* is about 5 m. off, to the westward. It was founded by the Boii, and, having been colonised by Cneius Pompeius Strabo, the father of Pompey the Great, the citizens called it *Laus Pompeia.* Cicero calls it simply *Laus.* The conversion of *Laus* into *Lodi* shows how, by the employment of the oblique cases, the Latin language was corrupted into the modern dialect.

The men of Lodi were the great and constant rivals of the Milanese, who, in 1111, entirely destroyed the city. "The animosity between Milan and Lodi was of very old standing. It originated, according to Arnulf, in the resistance made by the inhabitants of the latter city to an attempt made by Archbishop Ecibert to force a bishop of his own nomination upon them. The bloodshed,

plunder, and conflagrations which had ensued would, he says, fill a volume if they were related at length."—*Hallam.* After the destruction of Milan, the Lodigiani, who had fled to Pizzighettone, came (1158) before Barbarossa, as suppliants, weeping and bearing crosses, and requesting a home; and accordingly he gave them a village then called Monteguizone, granting them investiture by the delivery of a banner. The spot is said to have been fixed upon by Frederick himself; it was defended by the river Adda, and lies in a tract of exuberant fertility: thus arose the modern city, containing now upwards of 18,000 Inhab.

The Lodigiani removed from their ancient city the relics of their patron saint, Bassianus, which they deposited in the Duomo, a fine Lombard building. The porch is supported by fine griffins; perhaps not only the design, but even a part of the materials may have been brought from old Lodi. This is certainly the case with respect to a very curious basso-rilievo, representing the Last Supper, and which is a remarkable monument of early Christian art, anterior to the settlement of the Lombards. The eyes are of enamel. Some fine paintings in *tempera* are on the walls near the high altar. They are by *Guglielmo* and *Alberto di Lodi*, and were covered up till within the last few years.

The *Incoronata*, by Bramante, begun in 1476, is a very beautiful specimen of the Renaissance. It is an octagon, and contains some good specimens of the paintings of *Calisto Piazza*, commonly called *Calisto da Lodi*, an imitator, or, as some say, a pupil of Titian. The subjects are taken from the events of the Passion of our Lord, the Life of St. John the Baptist, and the Life of the Virgin: the heads have great beauty. It is said that some of the pictures were executed by Titian, who, passing through Lodi, gave this help to his pupil.

The great Piazza, surrounded by arches, is fine of its kind. The entrance of the convent formerly belonging to the *Padri dell' Oratorio* is formed by an arch said to have been brought from old Lodi, where it formed the entrance to the schools. It is inscribed *Ignorantiæ et Paupertati:* neither the form of the letters nor the nature of the inscription sanctions its supposed antiquity. The terrible passage of the bridge of Lodi, and the heroic conduct of the young Buonaparte at the head of his grenadiers, May 10th, 1796, need no commemoration. The bridge is on the eastern side of the city, over the Adda.

The Lodi district is the chief country for the production of the cheese usually called *Parmesan.* In the country it is called *Grana.* The territory from which the (misnamed) Parmesan cheese is produced is 20 m. wide from Pavia to Milan and Lodi, and double that in length from Abbiategrasso, near the Ticino, to Codogno, near the confluence of the Adda and Po. The cows set apart for this production are about 80,000. It is seldom found profitable to rear them in the country; they come from the cantons of Unterwald, Uri, Zug, Luzern, and Schweitz. They are brought at the age of from 3 to 4 years, between October and March, and give milk abundantly for about 7 years. Nearly 11,400 are imported every year; the price of each is from 14*l.* to 15*l.*: the finest are valued in some years at 16*l.* to 18*l.*, and the highest price is from 19*l.* to 20*l.* After 7 yrs. they are sold, the most worn out, at about 2*l.* 8*s.*, the best at about 5*l.* 12*s.* The cheese produced from a cow is, on an average, 200 large pounds (342 lbs. avoirdupois) in the course of a year, which is weighed after six months. It is sold twice a year; that called la Sorte Maggenga (May lot) is that which is made between St. George's day and St. Michael's, 24th April to 29th Sept.; the other is called la Sorte Invernenga (the winter lot), which is made between the 29th Sept. and the 24th April. The average price is from 92 to 100 fr. for every 100 large pounds (*i. e.* from 3*l.* 13*s.* 8*d.* to 4*l.* for 171 lbs. avoirdupois). The total production of the year will be 16,000,000 large pounds (27,568,500 lbs. avoirdupois). After two or three years' seasoning

the warehouses of the merchants, who are principally at Codogno, province of Lodi, and Corsico, province of Milan, the weight of the cheese is diminished 5 per cent; then remain 15,200,000 large pounds. About the half comprehends two inferior sorts. The first of these sorts is cheese of a bad quality; the other inferior sort is of a good quality, which from some defect in the shape cannot be exported, and is consumed in the country. The other half is exported. The quantity imported into Great Britain is very small; the entire amount of cheese imported from Italy in the year 1841 was only 738 cwt.

Three kinds of pasture are used for the cows; viz. the *marcito* (or constantly flooded meadow land); *irrigatorio stabile* (the merely irrigated grounds); *erbatico* (rotative meadow grounds). The *marcito* consists in dividing the land into many small parallelograms, sensibly inclined to one side. The water which fills the little canals amongst them overflows these spots slowly; it spreads like a veil over these spaces, and by the inclination of the ground falls again into the opposite canal. From this it is diffused over other parts, so that the whole meadow country is continually flooded; from which there is maintained a rapid and continual vegetation in the heats of summer and the frosts of winter; at the same time no marshy weeds prevail. The grass is cut five times a year; and in some parts below Milan, in the meadows (along the Vettabbia), even nine times. When cut on the 31st May it is 32 inches high; at every subsequent cutting it is always less—the second 10, the third 8, the fourth 6, &c. It is quite tasteless and insipid, and horses refuse to eat it, which proves the opinion of many strangers to be erroneous, who attribute the fine taste of the cheese to the flavour of the pasture. The *marciti* meadows require a constant supply of water; when there is not enough, the simple irrigating system is adopted; the grounds are then watered at the interval of several days. The *erbatico*, or rotation meadow, alternates with the cultivation of rice, grain, flax, Indian corn, and oats.

1½ *Casal Pusterlengo*, a good-sized borgo, where the road divides; one branch leads to Cremona and Mantua (see Rte. 23); the other, which we pursue, goes on to *Fombio S. Rocco* and *la Ca Rossa*, near which last place are the respective custom-houses of Austria and the duchy of Parma. Shortly afterwards the Po is crossed by two bridges of boats, each joining an island to the shore. A short drive brings you to the gates of

2 PIACENZA (see Rte. 34).

ROUTE 23.

MILAN TO CREMONA, MANTUA, AND VENICE.

25 posts. Milan to Cremona, actual distance 55½ m. Milan to Mantua, actual distance 96 m.: and Mantua is about half way between Milan and Venice.

1½ Melegnano.	See preceding Route.
1½ Lodi.	
1½ Casal Pusterlengo.	

Codogno, principally remarkable as a great cheese-mart.

Malleo.

Gera.

The country called the *Gera* or *Ghiara d'Adda* is hereabouts traditionally supposed to have been once covered by a lake, called the Lago Gerondo, and dried up, partly by drainage, and partly by evaporation. There is much in the aspect of the country to confirm this opinion.

1. *Pizzighettone*, once a fortress of great importance. It was originally built by the men of Cremona in 1125 as a point of defence against the Milanese. Here Francis I. was detained after the battle of Pavia. The fortifications still look strong, though they have been partially dismantled. The place offers no object of interest, except some good frescoes by *Campi* in the principal church. The Adda is here a fine rapid stream.

Aqua Negra, where the Cremonese sustained a signal defeat in 1166.

Cava Tigozzi is a species of hollow, from whence it derives its name.

2 CREMONA.

Cremona. (*Inns:* The Sole d'Oro is the best inn. La Colombina, not cheap or clean. L' Albergo Reale. Il Capello.)

Cremona ran the same course, and underwent the same vicissitudes, which befel most of the principal cities of Italy during the middle ages. Captured and destroyed by the northern barbarians in the 5th centy., it remained in a state of desolation till the 7th, when, at the command of the Lombard king, Agilulfus, it was rebuilt, and gradually restored. During the nominal rule of the German emperors, and the real anarchy which ensued, Cremona obtained municipal rights. No sooner were they independent than, like the other enfranchised towns of Italy, the Cremonese quarrelled with their neighbours. Cremona was always at war with either Crema, Brescia, or Placentia—but especially with Milan. In consequence of this feud, when Frederick Barbarossa vented his wrath on Milan, the Cremonese sided with him, and aided in the subversion of their ancient rival, and obtained a new charter in return. But internal disorders were now added to foreign wars. The nobles quarrelled; Guelph and Ghibelline factions fought in the streets. In the latter half of the 13th centy., Cremona, in common with many other cities of Italy, had recourse to the singular expedient of calling in a Dictator, under the name of Potestas, or Podestà, who was never to be a native, that he might be entirely unconnected with any of the various parties whom he had to control. The Dictator was so far of use that he preserved internal peace. But, after a time, an end was put to this anomalous, though beneficial, domination, and a republican form of government was established. So much disorder, however, was the consequence, that the people, wearied with the strife of their rulers, again called out for a chief. The republican party were compelled to withdraw, but in strength enough to return to the charge. Civil war thinned the population, and exhausted the resources, of this unfortunate district. The Emperor Henry VII., who came into Italy to vindicate the imperial authority, completed the ruin of Cremona when he attacked it in 1312; and in 1322 Galeazzo Visconti had little difficulty in avenging the former injuries of Milan by taking possession of Cremona, and incorporating it with the duchy of that city. It is now a thriving place, containing about 37,000 Inhab. It has a good trade, and a fair is held here about the end of September, a time when the uncommercial traveller will do well to keep away. Cremona was once celebrated for the manufacture of musical instruments. The business was hereditary in families: and the remote ancestors of *Amati*, the most renowned of these modern makers, who flourished 1704–1739, had supplied Charles IX. with lutes and violins of an excellent build. The instruments of the last Amati are yet in great repute, and fetch high prices: they are sweet, but not powerful. He was succeeded in reputation by Stradivarius and Guarnieri; but at present the articles made here have no peculiar character.

The public works of Cremona were undertaken in the short intervals of tranquillity which that city enjoyed. In 1107, after a sharp struggle with the citizens of Brescia, which was renewed the following year, the Cremonese began their cathedral, which, however, was not consecrated till 1190. By that time the nave and the aisles were completed. Little more was done at the cathedral till after Cremona had become a tranquil member of the Duchy of Milan. In 1342, perhaps with some assistance from the Visconti (for that was the usual manner in which a new ruler sought to recommend himself), the transepts were undertaken, but the choir was not finished till 1479. The façade was begun in 1274, continued in 1491, ornamented in 1525, and terminated in 1606. Th

various times at which the fabric was constructed sufficiently account for the various styles of its architecture. In the front, which is of marble, the Lombard-Romanesque predominates, and the pillars of the porch rest upon the usual griffonised lions, of which one grasps the serpent, the other an animal which holds a bird between its jaws. The zodiac is over the door, and Count Von Hammer Purgstall has made good use of it in one of his treatises upon the Mithraic mysteries. The noble rose-window, surrounded by a rich and delicately carved vine-leaf moulding, was built by *Giacinto Porata* of Como in 1274, and was evidently suggested by that in his native town. Other parts of the exterior are of moulded brick, and worked with much beauty.

The interior of the cathedral is one mass of colouring and gilding. Lanzi considers this interior as rivalling the Sistine Chapel, not, of course, as to the merit of the paintings, but in its pictorial magnificence. The nave and part of the choir are painted in fresco by *Boccaccio Boccacino*, who received 1000 lire for the first 4 arches, according to contract, dated April 12, 1514. The subjects are from the histories, partly legendary, of St. Anna and the Virgin. The *Sposalizio* in this set is fine, and is said to have induced Garofalo to place himself under Boccaccio as a pupil. The most celebrated, however, of his works is in the choir, in which are introduced the four protecting saints of Cremona, that is to say, Himerius, Homobonus, Marcellinus, and Peter, at the feet of the Saviour, of wonderful effect. Amongst the many paintings by *Giulio Campi*, the Last Supper, in which the expression of the countenances is remarkably good, and the Miracle of the Manna, must be noticed. The Archangel Michael by him is also a forcible painting; but it is in bad condition.—*Altobello di Melone*, the Flight into Egypt, and the Slaughter of the Innocents, both dated 1578; and a long series of the principal events of the life of our Lord, all carefully finished.—*Cristofero Moretto*, our Lord before Caiaphas; and the Scourging.—"*Pordenone*'s large Crucifixion on the wall inside the principal door is powerful to heaviness, yet, as an instance of manipulation on a large scale, worthy of attention."—*S. A. Hart, R.A.* Many of the soldiers and the figures are in a Spanish dress: three other paintings represent scenes from the Passion.—*Bonifazio Bembo*, the Presentation in the Temple; the Adoration of the Magi. In the contract for these it is stipulated how much gold-leaf he should employ. The last of these pictures has the inscription, "Bembo incipiens, 1451," the meaning of which has been the subject of much discussion.—The Entry of our Lord into Jerusalem, by *Bernardo Campi*; also St. John the Baptist in the Desert; our Lord washing the Feet of the Disciples; and the Sacrifice of Melchisedec.—By *Antonio Campi*, the Assumption.—*Malosso*, the Crucifixion.—*Romanini*, the Crowning with Thorns, and an Ecce Homo. The high altar is the last work of *Gatti*, or *Sojaro*. It represents the Assumption of the Virgin. It is said that, being rendered infirm by age, he added the last touches to the painting with his left hand. It was unfinished at the time of his death, and it was completed by *Sommacchino* of Bologna. On the left of the choir is a small but curious votive picture by *Giotto* (1370). Four large frescoes have been lately added by *Diotti*, a living artist. "The southern transept has frescoes attributed to *Giorgio Casselli*, and said to have been executed about the year 1301 (subjects from the Old Testament); they are more curious than fine in art, but interesting, from the fact of their having lasted so well, especially considering, as I hear from a native of the place, the dampness of the situation of the city, and its tendency to nitrous formations."—*S. A. Hart, R.A.* The *intarsiatura*, or inlaid oak of the stalls of the choir (1489-90), by *Giovan' Maria Platina*, is very elaborate. There are some good specimens of mediæval sculpture in the altar of San Nicolo, of San Pietro, and San Marcellino. In the transept is a

singular ancient vessel, apparently of the 9th or 10th centy., ornamented at the 4 corners with winged and tailed monsters, in which, according to the sacristan, St. Albert was accustomed to knead bread for the poor. Who was St. Albert? it may be asked. He was born at Castel Gualtieri in this neighbourhood; and, after filling the episcopal chair of Vercelli, was, in 1204, appointed patriarch of Jerusalem. He was the founder of the Carmelites, and distinguished for humility and kindness to the poor. The *Sacristy* yet contains a few curious articles, ancient crosses, and the like. Beneath the Duomo is a fine, though not ancient crypt, with the tombs of the patron saints of the city.

The *Battisterio*, built, some say, about the year 800, others a centy. later, is in a plain and simple Lombard style. It has, what is very rare in these buildings, a fine projecting porch, supported by lions. The windows, by which it is scantily lighted, might serve for a Norman castle. The walls within are covered with ranges of Romanesque arches, and fragments of frescoes are seen in the gloom. In the centre is a noble font hewn out of a single block of fine marble. By the side of the Duomo, connected by a line of *loggie*, rises the great tower, which has obtained for Cremona its architectural celebrity. It was begun in 1283; in that year peace was made between Cremona, Milan, Placentia, and Brescia; and in celebration of this event this tower was undertaken at the common expense of the Guelphs, or partisans of the Pope, not only of Cremona, but of all northern Italy. It is said to have been carried up to the square in the space of two years. The *Torazzo*, as it is called, is the highest of all the towers in the N. of Italy, reaching the elevation of 396 ft. 498 steps conduct to its summit, from whence the eye surveys the extensive plains of the Milanese, intersected by the Po, and distinguishes the Alps to the N. and the Apennines to the S.W. In 1518 the bells were cast which hang in this tower, at which time it may be concluded that the octagonal cupola was added. In the third story is an enormous astronomical or astrological clock, put up in 1594. The custode of the Torazzo lives in it. The staircase is not in the best repair; but it can be ascended without difficulty. The view of the plain of Lombardy is remarkably fine. The rude ancient doggrel rhyme—

> "*Unus Petrus est in Roma,*
> *Una turris in Cremona,*"—

is a curious illustration of the popular celebrity of this campanile. It had a chance of becoming even still more renowned. In 1414 the Emperor Sigismund and the Pope visited Cremona, then subject to the usurped authority or signoria of Gabrino Fondulo. The Signore was cruel and treacherous, but wise and talented. Sovereign and pontiff consulted with him; and, by his advice, Constance was fixed upon as the place where the great council was to be held for the purpose of restoring the peace of Christendom; and Sigismund, besides other marks of favour, gave to Gabrino, in Cremona, the authority of a vicar of the empire. Gabrino invited his illustrious guests to mount the Torazzo and enjoy the prospect, and he alone accompanied them. They all came down in safety; but when Gabrino was brought to the scaffold at Milan in 1425, he said that of only one thing in the course of his life did he repent him, that he had not had quite courage enough to push Pope and Emperor over the battlements, in order that he might have profited by the confusion which such a catastrophe would have occasioned in Italy.

Near the cathedral is what is called the *Campo Santo*, though now used as the repository of the archives, and where the functionaries of the cathedral assemble. It contains an underground vault, to which you descend by about fourteen steps; an exceedingly curious but puzzling mosaic pavement, with allegorical figures representing a Centaur fighting against a figure representing Cruelty, Faith and a figure

kneeling before her, and Pity conquered by Impiety. It seems to be an early Christian monument. The spot was evidently an ancient Christian cemetery, as appears not only from its name, but from the bones and the inscriptions yet found there.

Cremona had many convents, almost all of which are demolished. The churches are generally of dark red brick: those which have escaped demolition or modernisation are usually Gothic.

Santa Agata is one of these; and the architectural traveller will here find what we should call the earliest Norman capitals, from which spring the latest Gothic arches. This church contains several excellent specimens of *Giulio Campi*, one of which, the Martyrdom of Sta. Agata, dated 1537, has obtained high commendations from Vasari, usually so penurious in his commendations of Lombard art.

Santa Margherita, annexed to the episcopal seminary. At an earlier period it was a priory, and claims much interest, as having been built under the directions of the celebrated Jerome Vida :—

"But see! each muse in Leo's golden days
Starts from her trance, and trims her wither'd bays;
Rome's ancient genius o'er its ruins spread,
Shakes off the dust, and rears his reverend head.
Then Sculpture and her sister-arts revive,
Stones leap'd to form, and rocks began to live.
With sweeter notes each rising temple rung,
A Raphael painted, and a Vida sung.
Immortal Vida! on whose honour'd brow
The poet's bays and critic's ivy grow;
Cremona now shall ever boast thy name,
As next in place to Mantua, next in fame."

Vida employed *Giulio Campi* to decorate the church with his paintings, of which there are many, but the chef-d'œuvre is the Circumcision.

San Nazaro. The cupola, painted partly by *Giulio Campi*, and partly by *Malosso* from his designs: they are grand. Over the high altar is a capital piece by *Altobello*.

Sant' Agostino, and *San Giacomo* in *Breda*, a fine Gothic church with some remarkable paintings.—*Perugino*, the Virgin and Saints, a specimen of great merit, carried off by the French, and restored in 1815.—*G. B. Zupelli*, the Virgin and Child in a beautiful landscape. Lanzi praises the originality of its conception and the excellent *impasto* and tenderness of colouring.—*Malosso*, a Deposition from the Cross; the Temptation of St. Anthony.—*Masserotti*, St. Augustine, and personifications of the Orders, supposed to have arisen out of the rules constituted by the Saint; a strange variety.

San Giorgio, a sumptuous building with numerous paintings.—*Malosso* and *Ermenegeldo di Lodi*, the Christian Virtues in the vaulting of the nave.—*A. Campi*, a Holy Family, the Infant playing with a Bird.—The piece over the high altar. The Virgin and Child surrounded by Saints, dated 1575. It was originally painted for the Servites in the suppressed church of San Vittore. The price for which Campi stipulated was 250 Milanese *lire*, and a mass *per diem* during seven months.—*Bernardino Gatti*, or *Sojaro*, a Nativity; the main idea taken from the celebrated *Notte* of Correggio, retaining nearly the whole general composition, but illuminated by the light of day.

The *Palazzo Publico*, a relic of ancient Cremona, was begun in 1206, and is supported by lofty arches. Two towers are annexed to the building. The ancient gates of brass are said to have been put up in 1245, in the expectation of a visit from the Pope and the Emperor. The exterior has recently lost much of its character, owing to repairs. The interior, now used for the *Congregazione Municipale*, contains several paintings.—*Grazio Cossale*, the Descent of the Manna, dated 1597.—*A. Campi*, the Visitation.—*Malosso*, the Protectors of the City, Saints Himerius and Homobonus. In the antechamber is a chimney-piece of alabaster, brought from the Raimondi Palace, sculptured in Arabesque style by *Pedoni*, in which the artist has introduced a portrait of Marshal Trivulzio: it is much praised by Cicognara.

Near this Palazzo is another and better example of the domestic Gothic of Italy, in which the college of juris-

consults used to hold their sittings. It is built of finely moulded brick, and exhibits many curious details.

There are many private Palazzi in Cremona; and some are now in progress of erection: some of the older ones are fair specimens of the cinquecento age. Such is the *Palazzo San Secundo*: the sculptures on the exterior are by *Bernardo Sacchi*, and equal those of Bambaja. The *Palazzo Raimondi* is by *Pedoni*; the pilasters are of a most fanciful order, and adorned with arabesques.

There are some tolerably good collections of pictures at Cremona.

Marchese Pallavicino, a Presentation by *Bernardino Campi*; an excellent library and curious manuscripts.

Conte Schizzi, many specimens of the Cremonese school. *B. Campi*, a Nativity, considered as one of his best works.

Conte Ala Ponzoni, a rich collection, both of drawings (some by *Michel Angelo*), paintings, and coins. *Conte Pedretti*, the like.

Casa Bolzesi, many works of Canova.

Signor *Giovanni Beltrami* (a dealer) has a good collection.

The district round Cremona produces flax which is superior in quality to that of any of the neighbouring districts. Numerous remains of ancient castles are scattered over it, monuments of the constant warfare which was carried on among the adjoining states.

Just out of Cremona, on the Mantuan side, but not exactly on the road, is the noble church of *San Sigismondo*. It was in this church that Francesco Sforza married Beatrice, the only child of Filippo Maria Visconti (Oct. 25, 1441); and thus, after the death of his father-in-law, became the founder of the new dynasty. Cremona was the dowry of the bride; and Francesco, as a token of affection both to her and to the city, rebuilt the church as it now stands. It consists of a single nave with twelve chapels, and is full of the works of native artists.—*A. Campi*, the Decollation of St. John the Baptist. The vaulting of the chapel in which this picture is placed, as well as the basreliefs, are all by *Campi*, and he claims them by an inscription dated 1577.—*Bernardino Campi*, St. Philip and St. James. The vaulting is by him: the chapel was finished by *Malosso*.—*Giulio Campi*, an interesting piece over the high altar; the Virgin and Child, and Francesco Sforza and Bianca Maria Visconti presented to them by St. Chrysanthus and St. Jerome. Campi has subscribed his name and date, 1540. He was paid 200 *scudi d'oro* for the work. The vaulting is entirely covered with paintings, principally by *Bernardino Gatti*: the smaller ornaments, angels, foliage, and the like, by him, are graceful and beautiful.—By *Camillo Boccaccino* are the paintings in the tribune and round the high altar. Of these Lanzi says, "the finest are the four Evangelists; three are seated; St. John is standing, his figure thrown backwards, as if by a movement of surprise, and skilful in the drawing and perspective. It seems strange that so young a man as Camillo, and one who never frequented the school of Correggio, should so well have caught his style: this work, which is a model in perspective and the optical delusion of effect, was finished in 1537. The two side pictures are also much-esteemed works of Camillo. One represents the resurrection of Lazarus; the other, the Judgment of the Woman taken in Adultery; both are surrounded by an elegant frieze, where the little angels sporting with a crozier and other sacred emblems are admirable for their life and grace. Camillo seems to have imitated Pordenone in truth of colouring and in beauty of chiar'-oscuro; had he shown more dignity in the heads of his men, and were there more of dignity and order in his compositions, nothing would remain to be desired in his works."

"The church of St. Sigismund is literally covered with the works of the brothers *Campi*; hardly a square inch has been left vacant. These frescoes, bearing date many of them 1566-77, are all vigorous and brilliant, and are perhaps, on the whole, some of the

best that could be adduced in favour of the material. Among other colours, a green of an emerald kind, and a most vivid blue, I have never before seen equally well preserved: they are especially brilliant here in an Ascension by *Bernardino Gatto*, called *il Sojaro*, a pupil of Correggio. Probably this church was built of better materials and on a drier soil, as the walls with their decorations are in perfect preservation down to the very pavement. The walls of this church on the outside towards the garden, to an extent of 6½ ft. Eng. measure from their bases, have a pavement of red burnt bricks laid edgeways (the herring-bone form). Was not this probably done to prevent an attraction of moisture to the walls from any vegetation growing outside them? and may it not be partly owing to this precaution that the high state of preservation of the paintings, down to the very pavement, a circumstance so very unusual, is to be attributed?" —*S. A. Hart, R.A.*

1 *Cicognolo*. Near this place is an ancient castle, modernised, but still a fine object. It belongs to a branch of the Palavicini family.

Pass *Villa Picinardi*, a good gallery and library, and gardens possessing much local celebrity.

San Lorenzo de' Picinardi.

1¼ *Piadena*, a small town. In Latin it is called *Platina*, and as such it has given its appellation to Bartolomeo Sacchi, the historian of the popes, this being his native place. [Here one road branches off to *Casal Maggiore*.]

¾ *Bozzolo*, anciently a small independent republic.

Pass *Calvotone*, said to be on the site of the city of Vegra, destroyed by Attila.

San Martino dell' Argine. Cross the river *Oglio*, a turbid stream.

Marcara, where is an ancient castle.

Cross the canal called the Fossa Maestra.

1½ *Castelluccchio*.

Curtatone. Here was fought, on the 29th May, 1848, a very sanguinary action between the Austrians and Tuscan auxiliaries of Carlo Alberto, the latter composed chiefly of volunteers, who defended themselves heroically against a very superior force before retreating. In this battle the students of the university of Pisa shed their blood nobly for the cause of Italy; one of their chiefs, Pilla, the eminent geologist, was killed in bravely repelling an attack of Prince Felix Schwartzenberg, since Prime Minister of Austria.

The road, about 6 m. from Mantua, passes close by the church of *Sta. Maria delle Grazie*, consecrated in 1406, and built by Francesco Gonzaga, Signore of Mantua, as the sanctuary of a supposed miraculous painting of the Madonna, which had previously been venerated in a small church situated upon the bank of the adjoining marshy lake. The chief votaries of this object of faith were the boatmen and navigators of the lake. But in 1399 Gonzaga addressed his vows to the image, praying that the Virgin would intercede for the deliverance of Mantua from the pestilence which then desolated Italy, and the result was the erection of this church, together with the now suppressed monastery, of which only a small portion remains, tenanted by the two chaplains by whom divine service is performed. The architecture is of good Italian-Gothic; it contains a strange array of votive images arranged on each side of the nave above the arches, upon columns richly gilt and carved. They are as large as life, coloured like life; full-dressed, half-dressed, and undressed, representing the individuals whose gratitude is commemorated in the verses below. Here may be seen the Emperor Charles V., Federigo Gonzaga, Pope Pius II., the Connétable de Bourbon, and a host of other warriors. Others represent the trials and perils from which the votaries have been delivered, torture, anguish, death. All testify their gratitude to the Virgin for the help they have obtained. Take an instance: one sufferer had been condemned to the *corda*, or strappado, the torture most dreaded on account of its prolonged and repeated agonies: the Virgin rendered him light, and he escaped without pain.

" Dalla fune ond' in alto era sospeso
Vergine benedetta io te chiamai,
Leger' divenni, e non rimasi offeso."

Rinaldo della Volta is condemned to lose his head : his neck is beneath the *manaja*, an axe sliding in a groove; and the executioner is wielding the enormous sledge-hammer which, at one blow, will cause it to descend, but it is stopped by the Virgin's hand.

" Per mio delitto condannato a morte
E in van datomi un colpo il giustiziere
L' altro sostenne per Tua destra forte."

A third is fixed on the iron stocks, and coals of fire placed at his naked feet; but he is released by her.

" Col fuoco appiedi, ahimè, posto tra ceppi,
Sottrato fui dal barbaro tormento,
Perchè devoto a Te, volger mi seppi."

A fourth is suspended from the gallows ; but the Virgin looses the halter, and he is saved.

" Io veggo e temo in cor lo stretto laccio,
Ma quando penso che tu l' hai disciolto
Ribenedico il tuo pietoso braccio."

Besides these, the smaller ex-votos are innumerable : piles of crutches and bushels of waxen limbs. This church gives some proof of the truth of Jeremy Taylor's remark, that in Italy the prevailing religion is not *Christian* but *Marian*, and illustrates the character of the religion which arose from the excessive veneration paid to the Virgin. "It is difficult to conceive the stupid absurdity and the disgusting profaneness of those stories which were invented by the monks to do her honour." —*Hallam, Mid. Ages*, iii. 348. Some instances are there given in a note very similar to the tales of this church. Amongst other strange spectacles is a stuffed creature, like a huge lizard, six or seven feet in length, which infested the waters in the neighbourhood some time after the foundation of the present church. The reptile attacked two brothers, one of whom it killed, but the other slew the monster, and presented its carcase to the Virgin. These stories are very common, and have led to the supposition that scattered individuals of a now extinct Saurian family existed in Europe till a comparatively late period, and that, like the beaver in N. Wales, they have been extirpated by the extension of population.

The choir is painted by *Lattanzio Gambara*, the Brescian, and there are also several curious paintings in the numerous side chapels. There are also many interesting monuments. *Giulio Romano* designed the tomb of the celebrated Balthasar Castiglione (ob. 1529), the author of the 'Cortigiano,' a work which was considered as being the very standard of civilisation: the epitaph was written by Cardinal Bembo. The mausoleum is of a simple and noble design — a plain sarcophagus, surmounted by a statue of our Lord. Balthasar's wife, Hippolita Torelli, had previously been buried here ; a touching epitaph declares her beauty and virtues. The son of Balthasar, Camillo, is buried in the same chapel : he procured his father's work to be struck out of the *Index*. The supposed miraculous picture of the Virgin is an Italian painting, apparently not older than the 15th century. A long dark cloister, much dilapidated, leads to the church. It is still annually visited by large numbers of pilgrims, yet it looks deserted and decayed.

The small tract round about *Mantua* is called the *Serraglio*, from the ancient walls built to defend the city against the tyrant Ezzelino. The country near Mantua is very fertile, but not agreeable, from the marshes upon which it borders. The gnats and mosquitoes, the "*zanzare*" and the "*papatasse*," are consequently pretty numerous in summer.

Donatus informs us that Virgil was born at *Andes* ; a local and very ancient tradition has identified this place with *La Pietola*, about 2 m. from Mantua, surrounded by woods and groves, in which the willow predominates. One of the Gonzagas built a palace here, to which he gave the name of the *Virgiliana*.

1. MANTUA : Italian, Mantova.— (*Inns:* La Fenice, fairly good. L'Aquila d'Oro, kept by the proprietor of the Fenice, is good. Scudo di Francia. La

Croce di Francia. Il Leone d' Oro.) A railroad is now open to Verona; a diligence daily to Milan and Padua at 3 P.M.; to Parma every morning; to Ferrara three times a week; and the malleposte to Florence four times a week.

Mantua is surrounded by swamps, broads, and marshes, adding at once to the strength of this ancient city and to its insalubrity. The latter, however, has been somewhat diminished; the waters have been partially drained. This was effected by the French. The three principal broads are called the *Lago di Mezzo*, *Lago Inferiore*, and *Lago di Sopra*, partly formed by artificial dams and embankments; and are crossed by six bridges, or *chaussées*.

Mantua stands on the "smooth-sliding Mincius."

"Propter aquam, tardis ingens ubi flexibus errat
Mincius, et tenerâ prætexit arundine ripas."

In fact, the city is situated on two lands, between which the river flows, and from its situation amid the flat and sedgy banks of the Mincio its climate is any but a healthy one: intermittent and low fevers rage in the autumn, and it has no claims to natural beauty; but it contains many fine buildings, and remains of works of art, called into existence by its former sovereigns. Mantua contains a population of nearly 30,000, of whom one-fifth are said to be Jews.

The Gonzagas, first the Lords or Captains, in 1328; next the Marquises, or Margraves, in 1433; and lastly, created by Charles V. the Dukes of Mantua, in 1530, were men of great talent, and possessed extraordinary munificence and energy; and in the 16th centy. "*Mantova la Gloriosa*" was one of the most rich and gay of the courts and cities of Italy. The *Gonzagas*, but more especially Giovanni Francesco II. (from 1484 to 1519), and Federico II. (1514-1540), who first obtained the ducal dignity, were magnificent patrons and promoters of the arts and of literature. Their successors continued to govern with much wisdom; and Mantua became one of the most opulent and flourishing cities of Lombardy, when the death of Vincenzio II. (1627) brought on exceeding calamity. It seemed thenceforward as if the house had become fated. Francesco IV. having died without male issue after a reign of ten months, the duchy devolved upon the Cardinal Ferdinando, his brother. It was more than doubted whether he had any right to the duchy, for Mantua had not been declared a male fief; and it was thought that the Princess Maria, his niece, was the lawful heir. Ferdinand, having by papal licence resigned his cardinal's hat, married twice. By his first and secret marriage with Camilla Reticina he had one son; but Ferdinand procured the marriage to be dissolved, Jacinthio Gonzaga was declared illegitimate, and his father married Catherine of Medicis; but he had no children by her; and, on his death in 1627, the duchy was claimed by the branch of the Gonzagas settled in France, then represented by Charles Duke of Nevers. The right was contested; and the Emperor Ferdinand II., claiming to dispose of the duchy of Mantua as an imperial fief, vested it with military execution. The Mantovano was invaded by Altringer, Kolalto, and Gallas, names written in blood in the history of the thirty years' war. The Duke Charles, or Carlo as we must now call him, was neglected, and almost betrayed, by the Venetians, and feebly supported by the French. On the 8th April, 1630, the imperialists laid siege to the town: famine and pestilence raged within; but the duke defended himself boldly; and the inhabitants, knowing what would be their fate, aided with the utmost valour and desperation. On the 18th July, when the garrison was reduced to 1000 fighting men, the city was taken by storm. The besiegers entered at a point near the bridge of St. George, which was negligently guarded, in the supposition that it was inaccessible; but some suppose that this negligence was the result of

treachery. During three days the city was given up to plunder. The Germans on this occasion executed their work of devastation with great system and regularity; they got exceedingly drunk; they neither killed a man, nor insulted a woman, nor burnt a house: but they stripped the town of everything which it contained. The plunder was valued at 8,000,000 ducats. Such calculations are, of course, vague; but they show the opinions which are formed. One Landsknecht secured 9000 ducats in hard cash, which he lost all at cards at one sitting; and the following morning Kolalto hanged him, on account of his having so stupidly got rid of his money. Previously to the siege the duke had sold large portions of the Gonzaga collections. The plunder of the city dispersed the remainder, with the exception of such of the marbles as remain in the museum. The best portions were taken to Prague. They were afterwards purchased by Christina Queen of Sweden, who carried them to Rome, where they remained until they were acquired by the Regent Duke of Orleans, and became the foundation of the Orleans gallery. The triumphs of Cæsar, reckoned by Vasari as the very best works of Andrea Mantegna, passed, after many chances, to England, and are well known at Hampton Court, but by no means appreciated as they deserve. The Isiac table came to Turin (p. 21).

Carlo Gonzaga I. regained his duchy by submission to the emperor; but Mantua never recovered from the blow. Population has increased of late years; but the 50,000 Inhab. have diminished in number; there are now 28,400, upwards of 3000 of whom are Jews, by whom such commerce as the city possesses is now carried on.

The Gonzagas were in the last century deprived of their possessions by the jurisprudence of the feudal ages. Carlo IV. having unfortunately joined the French in the war of the succession, the Emperor Joseph I. placed him under the ban of the empire, and seized his dominions. The duke fled, and died at Paris in 1708, not without suspicion of poison; and Joseph, declaring the fief to be an escheat, united it to his own dominions. The Austrians added to the fortifications, and Mantua became, what it is now, the strongest fortress in Italy.

Hence, in 1796, after the fall of Milan, Napoleon immediately endeavoured to make himself master of Mantua, as the bulwark of the Austrian dominions, and without the possession of which the conquest of Lombardy never could be secure. The siege was begun 14th June, 1796, by a blockade; but the forces of Serrurier were only sufficient to keep the garrison in check, and the French could not prevent the occupation of the city by brave old Wurmser, after his defeat at Bassano. About September the Austrians were shut in on every side within their walls. Wurmser then killed all his horses, and salted their carcases. Four unavailing attempts were made by the Austrians to relieve the garrison. After the failure of the last, Mantua could no longer hold out. The half of its once numerous garrison was in the hospital: they had consumed all their horses, and the troops, placed for months on half-rations, had nearly exhausted all their provisions. In this extremity Wurmser proposed to Serrurier to capitulate: the French commander stated that he could give no definite answer till the arrival of the general-in-chief. Napoleon, in consequence, hastened to Roverbella, where he found Klenau, the Austrian aide-de-camp, expatiating with Serrurier on the powerful means of resistance which Wurmser enjoyed, and the great stores of provisions which still remained in the magazines. Wrapped in his cloak near the fire, he overheard the conversation without taking any part in it, or making himself known. When it was concluded, he approached the table, took up the pen, and wrote on the margin his answer to all the propositions of Wurmser; and when it was finished, said to Klenau, "If Wurmser had only provisions for fifteen days, and spoke of surrendering, he would

not have merited an honourable capitulation; but as he has sent you, he must be reduced to extremities; but I respect his age, his valour, and his misfortunes. Here are the conditions which I offer him if he surrender to-morrow: should he delay a fortnight, a month, or two months, he shall have the same conditions: he may wait till he feels he can do so with honour to himself. I am now about to cross the Po to march upon Rome: return, and communicate my intentions to your general." The aide-de-camp, who now perceived that he was in the presence of Napoleon, and finding that it was useless longer to dissemble, confessed that they had only provisions left for three days. The terms of capitulation were immediately agreed on; Napoleon set out himself to Florence, to conduct the expedition against Rome; and Serrurier had the honour of seeing the marshal, with all his staff, defile before him. On taking the city, the French plundered it, and committed many excesses. It was retaken after a bombardment of four days by the Austrians in 1799.

In the centre of the city there is much appearance of commercial activity; but the grass grows in the outskirts, and the marks of ruin, too visible upon many of the buildings, attest the misfortunes which Mantua has sustained. Yet many interesting memorials remain, to remind us of its ancient splendour. There are no large *places*, or wide streets; but great masses of buildings, huge piles casting deep shadows, feudal towers crowned with their forked battlements, castles and Lombard arches, form a scene of peculiar and novel character.

The assemblage of buildings which, beginning at the *Porta di San Giorgio*, extends to the *Piazza Delpurgo* on the other side, is almost unique in its kind. The first object is the ancient *Castello di Corte*, the palace and fortress of the Gonzagas, having been built by Francesco IV., Gonzaga, Capitano of Mantua, between the years 1393 and 1406; the architect being Bertolino Novara. It is a vast pile, flanked by deeply machicolated and noble towers, but battered and decayed. It is now used partly as a prison and partly as public offices. The archives of the Gonzagas are deposited here, unexplored by the historical inquirer. The interior was richly decorated with frescoes, which were perfect till the conquest of Lombardy by the French: now only a few vestiges can be traced in some of the rooms, occupied by the public offices. Of these the most interesting is the fine picture of Ludovico Gonzaga, and his wife Barbara and three children, by *Andrea Mantegna*. It is in a sad state of decay; many portions are quite gone. In the coves of the ceiling are heads in chiar'-oscuro, also by *Mantegna*. Another smaller room has a border representing, in small but animated groups, chaces of wild animals and of fabulous creatures; and in the rest of the neglected chambers similar traces may be seen of past grandeur.

Adjoining the Castello di Corte is the immense edifice begun in 1302, by Guido Buonacolsi, surnamed Bottigella, third sovereign lord of Mantua, now comprising the so-called Palazzo Imperiale, Palazzo Vecchio, and Corte Imperiale, and containing, it is said, 500 rooms. Of the older building, however, little besides the front, with its Gothic windows and battlements, and the arms of the Buonacolsi in the capitals of some columns, is now in existence. Several artists had employed their talents upon it before *Giulio Romano* was called upon to transform it entirely, and exhibit new proofs of the inexhaustible powers of his imagination. Since his time many other artists have contributed in various ways to its embellishment. In fact, for the grandeur of its masses, for propriety, invention, and decorations of every kind, for the solution of the most perplexing problems in architectural and pictorial arrangement, for the skilful adaptation of designs to the most uninviting and embarrassing spaces, we know no edifice of this kind either in or out of Italy which approaches this imperial residence, or which displays such varied resources to

PLAN OF THE BUILDINGS OF THE DUCAL PALACE IN MANTUA.

References to the Apartments.

a Scalcheria.
b Camere degli Arazzi.
c Camera del Zodiaco.
d Galleria degli Specchi.
e Giardino pensile.
f Corridor leading to the Corte Vecchia.
g Sala de' Marmi.
h Sala and Appartamento di Troja.
i Corte Vecchia.
k l Castello, now Archives.
m Sala with portraits of the Gonzaga family.
n Gallery.
o Appartamento Stivali.
p Appartamento Paradiso.
q Passage leading to the Cathedral.

the student of decorative art. This Palazzo was the favourite residence of the later members of the ducal house. The Emperor Joseph bestowed much care upon it, and many of the rooms retain much of their former splendour, but the finest have, for centuries, been used as barracks. The genius of *Giulio Romano*, whether as a painter or an architect, is nowhere displayed to greater advantage. The front of the Cavallerizza, and the Giardino pensile, on a terrace, so as to be on a level with the upper floor, and surrounded with richly painted *loggie*, are deserving of attention.

In the interior, the chamber called the "*Appartamento di Troja*" is principally by *Mantegna*, but is partly by *Giulio Romano*. The works were begun in 1524, by Federigo Gonzaga, the first Duke of Mantua, and he em-

ployed the celebrated *Baldassare Castiglione*, the author of the *Cortigiano*, to make the needful arrangements with the artists. It leads to the Sala di Troja, which is painted entirely by *Giulio Romano*. These chambers, as the name imports, contain passages from the history of the Trojan war, and are in tolerable preservation. "In this room, painted by *Giulio Romano*, in fresco, his characteristic invention is powerfully conveyed. Ajax, transfixed with a fiery arrow by Minerva, is strongly and vividly expressed. Minerva retiring looks back with scorn upon the impotent rival of her favourite Ulysses. When Paris conducts Helen to the ship, the natural feeling of the characters is admirably portrayed. The lover is manly, and is earnestly persuading his fair heroine to embark: she, though not unwilling, yet looks back to her attendants who bear her attire, with true female feeling, to see if her adornings are in security: all is bustle and activity. The frescoes of *Laocoon* and his sons, and of the completion of the Trojan Horse, are weak, and yet again, in that of Achilles dragging Hector at the back of his chariot, the very spirit of vengeance seems to inspire him. In colour and effect it is as bad as it can be, and this work is by no means so finished as his labours in the Palazzo del Tè."—*Phillips, R.A.*

Adjoining these chambers is the Sala de' Marmi (so called from a number of masterpieces of the Grecian chisel which once adorned it), very richly decorated. It is of the time of Giulio Romano, and is the finest. This is connected by a gallery, running along one side of the Cavallerizza, with the Appartamento Stivali, painted by *Giulio Romano* and *Primaticcio*. Near this last is the apartment called "Il Paradiso," containing some curious ancient cabinets, yet retaining the initials of the celebrated *Isabella d' Este*, wife of Francis III. Marquis of Mantua, equally celebrated for her beauty and her intrepidity. The ceilings of most of the apartments are framed of wood, richly ornamented with carvings and stucco work, by *Primaticcio*. They are very curiously varied: in one room the ceiling represents a labyrinth, with the inscription "*forse che sì, forse che no*," repeated in each meander. The *Sala de' Mori* is the richest; it is blue and gold. The *Scalcheria*, or room of the seneschals, contains "an exquisite specimen of a richly decorated ceiling, said to be one of the first paintings which Giulio Romano executed in Mantua. The conception is beautiful, and the execution most careful. The figure of a female, with a genius, in the centre, looking over a balustrade, is painted in oil, and attributed to Mantegna. The pleasures of the chace, or sports of Diana, in the lunettes, are amongst the most elegant inventions of Giulio Romano."—*Gruner.*

Close to this room are three large rooms, called the *Camere degl' Arazzi*, on whose walls are extended a set of tapestry from the Cartoons of Raphael at Hampton Court, and two more, the Conversion of St. Paul, and the Martyrdom of St. Peter; both fine, but not equal to that of St. Paul preaching at Athens.

"The tapestries are surrounded by painted borders of allegorical imagery, and there is a painted ceiling: all have the finest effect."—*L. G.*

Though the tapestries are necessarily much inferior in expression to the cartoons, they are nevertheless very striking.

On the opposite side of the courtyard to the Camere degl' Arazzi is the *Galleria degli Specchi*, painted by Giulio Romano's pupils: it is very rich. The great audience-chamber, whose ceiling is upborne by magnificent consoles, is interesting; and still more so is another, containing the long series of *Capitani*, Marquises, Dukes, Princes, and Princesses of the Gonzaga family. A suite of rooms is kept well furnished, but the greater part are empty and desolate; and in the back part of the building, deserted cortiles, and blocked-up windows, and springing vegetation, are sad and dreary memorials of Mantua's decay.

Opposite to the palace stands the

palace of B. Castiglione, the author of the Cortegiano. It has a fine gateway with sculptured arabesques. Close to it is a tower annexed to the ancient palazzo of the Guerrieri family, formerly belonging to the Bonacolsi, by one of whom it was built in 1302. About half-way up projects an iron cage, from whence this building, the *Torre della Gabbia*, derives its name. According to the traditions of the city, when any criminal deserved to be put to shame, he was exposed in this cage for three successive days, and for three hours each day. The caging of criminals was very common in Italy; and this peculiar instance also reminds us of the well-known story of the Countess of Buchan, said to have been so exposed by the orders of Edward I. After the capture of the city by the French, the cage was taken down, but replaced afterwards by the direction of Napoleon; the tower itself commands a fine and singular prospect.

The *Torre dello Zuccaro*, hard by, is also fine of its kind, and interesting as a memorial of the ancient factions by whom the city was ruled and divided.

The *Palazzo della Ragione* was begun in 1198, in the age of Mantuan independence, and completed about 1250. It is a fine specimen of the civil architecture of the age. A large archway of brick and stone forms a prominent feature in this building. Inserted in the wall is a Gothic throne and canopy supported by twisted and facetted columns. Beneath this canopy is seated a statue of Virgil, a crowned figure, the countenance grave but beautiful, holding an open book upon his knees. From this building rises a lofty campanile with a curious astronomical clock upon the *Dondi* plan (see *Padua*), but of rather later date, having been put up in 1478. It has a great number of complicated movements, now much dilapidated.

It is in the neighbourhood of this Palazzo that the city is most unchanged.

The *Cathedrale di San Pietro* has been much altered. One side-wall, exhibiting a series of Gothic gables, separated by pinnacles of moulded brick and all richly ornamented, shows the original style; and a fine Lombard campanile is also standing. The interior was rebuilt by *Giulio Romano*. The arches of the aisles rest upon beautiful Corinthian pillars: the roof of the nave is flat, with richly ornamented compartments. Except a fresco by *Andrea Mantegna* (and that partly covered by another picture), there are no paintings of any peculiar merit in this building. The Chapel *della Madonna Incoronata*, which is by *Alberti*, is fine.

The *Basilica de Santa Andrea* is among the finest existing specimens of an interior in the Italian or revived Roman style. It was begun by *Leon Battista Alberti*. The cupola was added by *Juvara;* it was begun in 1732, but not completed till 1781. The church is about 310 ft. in length. It contains many good frescoes by the scholars of Mantegna. In a crypt beneath the altar is a shrine said to contain the blood of our Lord, collected by the Centurion. The vaultings of this church are very bold and skilful. Here is the burial-place of *Mantegna*. His bust in bronze by *Sperandio*, erected in 1516, ten years after Mantegna's death, is an excellent piece of workmanship. Its eyes are said to have been made of diamonds. In the same chapel is a Holy Family, with St. Elizabeth, by *Mantegna*. It has much dignity with his usual dryness. The other good paintings are—*L. Costa*, a Holy Family;—*Guisoni*, a Crucifixion. Several of the monuments are worthy of notice, either for their beauty, or on account of the persons to whose memory they are raised. *Giulio Romano* was the architect and sculptor of the magnificent mausoleum of Pietro Strozzi.—*Prospero Clementi of Reggio*, a pupil of Michael Angelo, sculptured the tomb of George Andreassi.—The *Cantelmi* monument, of curious architectural construction; the memorial of Pietro Pomponazzo, who enjoys a great but unfortunate celebrity—his renowned work on the Immortality of the Soul, published at Venice in 151(

having laid him under the imputation of atheism, a charge not diminished by his having had Cardinal Bembo as a defender. The great portal or entrance of the church is deeply recessed. It has also the remains of an excellent fresco by *Mantegna*. The fine Gothic campanile of the original basilica is still standing. 67 churches and convents were destroyed and suppressed by the French; 19 remain.

The *Ch. of Sta. Barbara*, was built by *Bertani*, a scholar of Giulio Romano. Over the high altar is the Martyrdom of the Patroness, by *Brusasorci*. This is a collegiate church, exempted from the jurisdiction of the bishop, but immediately under the papal see; and the liturgy has some peculiarities of its own. The archives are extensive and curious. The once rich sacristy still contains a few objects of value; the principal is a golden vase, delicately chased, and attributed to *Benvenuti Cellini*.

San Maurizio. Here is the Martyrdom of the Saint, by *Ludovico Caracci*: the figure of St. Margaret is beautiful.

San Sebastiano, erected by *Alberti* in 1460; a specimen of the revived Roman style: it offers some good but dilapidated frescoes by *Mantegna*. Opposite stands the house of Mantegna, presented to him by the generous Gonzagas; by the side of which is the Porta Posterla leading to the *Palazzo del T.*

A curious specimen of ancient engineering is the *Porta Mulina*, the bridge, or rather dam, constructed in 1188 by *Alberto Pitentino*. It stands between two of the pieces of water which surround Mantua, one of which, being of a higher level than the other, serves as a great millpond, and turns the wheels of the twelve mills which flank the bridge and are severally dedicated to the twelve Apostles. The bridge itself is covered, and is entered by a fortified tower or gateway, in which is a beautiful pointed window, divided by a central mullion. Each mill has the statue of its apostle. Near the *Porta Mulina* is a saw-mill, which is, perhaps, the earliest example of these machines. It was built by *Girolamo Arcari* in 1400, and it is still in full operation.

The *Beccheria* and the *Pescheria*, the shambles and the fish-market, stand upon the Mincio, so that they are always kept clean. They were planned and built by *Giulio Romano*; and, whilst the plan is exceedingly simple, he has given them, and more especially the Beccheria, no inconsiderable degree of architectural beauty.

The *Palazzo Colloredo* was built by *Bertani* from the designs of Giulio Romano. The front is supported by enormous caryatides of bold sculpture. Within is a profusion of frescoes by the *scholars of Giulio Romano*. Amongst them are introduced many curious portraits of sovereigns and princes: Francis I., Charles VIII., and other French kings; Giovanni de' Medici, Nicolo III. Marquis of Ferrara, and Francesco IV. Marquis of Mantua.

Opposite to the Palazzo Colloredo, is *Giulio Romano's* house; the front is in rustic work, an elegant design. Over the door is a statue of Mercury, or rather a fragment restored by *Giulio Romano* and *Primaticcio*. The attributes of the heathen god are introduced in various parts of the building.

The *Accademia delle Belle Arti*, founded in 1775, is now merely a drawing-school. It contains a number of pictures from suppressed churches and convents. There is a good copy of the "Notte" by *Correggio*; but the gallery does not pretend to great names. Our Lord bearing his cross, by *Francesco Monsignore*, is amongst the best pictures which it contains.

The *Scuole Pubbliche* were formed out of the Jesuits' College. The library contains about 80,000 printed books, and some few curious MSS.: some beautiful missals, and one with pen and ink drawings by *Andrea Mantegna*. Here is a very fine Rubens, formerly in the church, representing four members of the Gonzaga family in the act of worship.

The *Museo Antiquario* is a long and narrow gallery, filled with Roman and some few Greek statues and fragments,

of which the greater portion, it is said, were part of the plunder collected by Lodovico Gonzaga at the sack of Rome. It used to be considered the first collection in Italy, a rank it can no longer maintain; though it certainly contains some remarkable pieces.—Three fine bassi-rilievi, representing the submission of a province, a sacrifice, and the marriage of an emperor, supposed to be Lucius Verus. Several Imperial busts, amongst them Caligula, very fine. The Battles of the Amazons; Death of Penthesilea. The Sun (not Apollo) surrounded by other divinities. Euripides. Thales. The Descent of Orpheus. Medea. A Cupid Sleeping, attributed to Michael Angelo, and also said, like some other of his productions, to have been passed off by him for an antique. Virgil's Chair, that is to say, a very ancient bishop's throne of marble. The bust of Virgil, a calm, beautiful countenance with long flowing hair. There was, anciently, in the market-place of Mantua, a statue said to be Virgil, and representing him sitting on a throne, holding his works in one hand, and raising the other, as in the act of declaiming. This statue became the object of a species of worship; and when Carlo Malatesta, in 1397, occupied Mantua, a conscientious scruple induced him to break the idol in pieces and cast its fragments into the water, the head only being saved. It is evident, whatever may be thought of the story, that this head never could have belonged to a statue, inasmuch as it is part of a Term, and, in the next place, it is equally evident that it is not Virgil, but a young Bacchus, or some similar mythological character.

The *Ponte di San Giorgio* crosses the entire lake, and is upwards of 2500 ft. in length. It was built in 1401, and was anciently covered like a Swiss bridge. The view of Mantua from hence, towers and cupolas, and the great mass of the castle, is peculiar and fine.

The *Palazzo del Diavolo* is said to have been built by the fiend in the course of one night, he having been constrained thereto by the divining rod of hazel, which in Germany used to be employed for the discovery of treasures. It was beautifully painted on the exterior by *Pordenone*, but it is now cut up into shops and dwellings, and has little remarkable except its name.

The *Piazza Virgiliana* was formed out of a swamp, drained and planted by the French; it is yet dark and rather dreary. At one end is the *Anfiteatro Virgiliano*, built of stone in 1820, as a private speculation for shows and games.

A short distance from Mantua is the *Palazzo del Tè*. Various accounts have been given of the origin of the name of this palace, but the only one which seems to deserve credit is that of Gabrieli Bertolazzo (the author of a description of Mantua, the 2nd edition of which appeared in 1628), who ascribes it to the form of the roads and avenues by which it was approached, and which were so arranged as to produce the capital letter T. All the old authors, beginning with Vasari, write it del T, and not, as in modern times, del Tè; which affords a confirmation of this view. The Palazzo consisted originally of stables, and the Marquis Federigo Gonzaga intended to make this building an unpretending country-house, with one single large room besides the necessary accommodation; but Giulio, in acquitting himself of his commission, showed so much propriety and taste, that the Marquis decided upon transforming and extending the new house into a splendid palace, and thus gave Giulio the opportunity of applying, in harmonious combination, his powers as architect, painter, and sculptor. Giulio executed this great work, with the assistance of his skilful pupils Primaticcio, G. B. Pagni, and Rinaldo Mantovano, in the short space of five years. The principal building, with the large court in the centre, forms an exact square, each front being about 180 ft. outside, and about 120 ft. in the court. The order of architecture is throughout Doric, tastefully exhibiting all the variety of which this style is susceptible. T.

hall opposite the principal entrance leads over a bridge into an extensive parterre, which ends with a semicircular wall, portioned out into 15 niches, probably for statues. At each extremity of this wall was an exquisite apartment of small dimensions, composed of a grotto and a *loggia*, with which a small flower-garden is connected. Of these the one on the l. is still in a tolerable state of preservation: the other was destroyed more than a century ago, by being used as a guard-house.

The principal rooms of the palace are the following:—

The *Loggie of Entrance.*—Passages from the life of David, executed by Giulio's scholars. The medallions by *Primaticcio.*

Sala de' Stucchi, in which there is a double frieze executed by *Primaticcio*, from designs of *Giulio Romano*, representing the triumphal entrance into Mantua of the Emperor Sigismund in 1433, who the year before had created Gian Francesco Gonzaga Marquis of Mantua. The arched ceiling is equally rich in stuccoes.

Camera di Fetonte.—So called from the oil-painting in the vault. The distribution of this small room is as tasteful as its execution is exquisite.

Camera del Zodiaco.—On the ceiling, in stucco, are the winds and the 12 signs: the occupations of the seasons are painted in 16 medallions.

Camera di Psiche.—Rich in frescoes, oil-paintings, and stuccoes, illustrating the story of Psyche from Apuleius. The vaulting is the finest in the whole building. "Subjects of deep pathos, of sublime allegory, are here treated with the hand of a master, in all that relates to poetic imagination and invention in design. The pictorial is wanting to render them agreeable, though it is in this room that Giulio Romano has evidently put forth his strength in force and depth of colours, and in effects of light and shade, particularly in Psyche offering her fruits and flowers to Venus, in her receiving the grapes, in the discovery of Cupid by Psyche, and in some of the beautifully composed figures of the lunettes. These pictures are in oil, and therefore he could work on them to effect more fully than in fresco, and they are so treated, but are far too black. The large pictures below are in fresco, and are rich indeed in the important qualities of imagery, invention, and design, but woefully wanting in colour, effect, and harmony. The knowledge of the works of the ancients, from whom he has evidently borrowed much, and the poetic fervour of his own imagination, have afforded him an infinite quantity and diversity of matter, and such a subject required it. Practice had given him the power to render his vivid feelings in composition and design, and for these qualities these works command admiration, as well as for the boldness of style in design in which they are wrought: his warmest admirers must be contented with the praise such power deserves, and that is not a little; but this is not all that the adorning of a room like this requires. On one side of the room is a large chimney, over which is a magnificent figure of immense size of Polyphemus, with a small group below of Acis and Galatea. The drawing of his figures is evidently as much from imagination as from nature. The actions are not unfrequently impossible. His object has been to render the vivid imagination of his mind."—*Prof. Phillips, R.A.* "G. Romano's pupils, Benedetto, Pagni, and Rinaldo Montovano, are said to have painted the ceiling in oil from the designs of their master. These paintings are turned black and heavy, especially in the shadows; a remark which cannot with equal truth be applied to the subjects in the room beneath in fresco, in which not more than a certain depth is indulged in, calculated to give space and light to the apartment. The ceiling, on the contrary, looks low."—*S. A. Hart, R.A.*

Camera de' Cavalli.—Portraits of Gonzaga's stud. This is the oldest part of the building, and that which gave such delight to Giulio Romano's patron. The ceiling, which is of wood,

is finely carved in compartments. "On entering the Camera de' Cavalli, I was struck with the great truth shown in the imitation of the horses, six in number, of the natural size, painted in this room. The two bays are nearly as perfect in preservation as could be desired, while the three white, and remaining one, an iron grey, have suffered much. One of the white horses is now, indeed, a mere shadow. All warm colours have stood, while the cool have faded. These are said to have been also painted by the pupils of Giulio Romano, B. Pagni and Rinaldo Montovano, from the designs of their master."—*S. A. Hart, R.A.*

Sala de' Giganti.—The most celebrated of the series: it was chiefly executed by *Rinaldo Montovano*, a small portion only was the work of *Giulio Romano*, who gave the designs. Jupiter, amidst the heathen gods, hurls his thunders upon the Titans, who, in different actions, terror, danger, and impending death, cover the four walls, down to the very floor. The giants in the foreground are represented 12 or 14 ft. high. Most contradictory judgments have been passed on these paintings. Vasari, Borghini, and all the earlier writers upon art, praise them exceedingly; and Lanzi considers him as rivalling Michael Angelo. Others have thought that they have been praised far beyond their deserts. "Colossal figures in a small room, even where the idea of a supernatural size is intended to be conveyed, are unsatisfactory, as the spectator is quite near enough to perceive details, and finds none, except those belonging to the execution of the work, which ought not to be visible. This unpleasant effect is produced in the 'Sala de' Giganti,' by Giulio Romano, at Mantua." —*Eastlake.* Original designs for this apartment are in existence, and are very superior.

"The hall of the Giants would occupy a month to understand, or convey thoroughly the quantity of matter, of feeling, of allegory, and poetry which it contains. The figures of the Giants, who have fallen on the foreground, are upon a scale of 17 ft. at least in height, and he has endeavoured to render them larger in appearance by drawing the rocks which fall upon them in comparatively small parts, but has missed the effect and rendered them monstrous, not large. They have been woefully repainted in the lower part of the picture, and so have the clouds above. The upper part of this painting is all by *Giulio* himself, which the lower part is not. It exhibits a style of feeling the reverse of that of *Correggio;* but it possesses other qualities, and grand ones too, to which he on the other hand had no pretensions. In *Correggio* expression gives way to the picturesque; here the picturesque yields to feeling, and composition, and expression; fine indeed in parts, in parts also ill-combined, and worse affected. All is in violent colour, unfit for its station, and the ceiling particularly so, which should have been light; and the celestial abode, from which Jove and the Gods have descended, is rendered dark as Erebus. The taste of the work therefore is displeasing, and unfit for the adornment of a palace: but the power of imagination exhibited in it is of the most extraordinary kind. Most of the figures are of superior order in action and in form, though some are coarse and offensive. The draperies are folded with great skill and knowledge, and, were the taste in which it is applied equal to that skill, would be perfect: it is too bustling in manner, and too minutely divided; it has the exuberance of fancy stamped upon it, and the style consequently powerful and effective. In short, this work, with all its defects, stamps him a great master in the art of painting. The grouping is often exceedingly beautiful, particularly so in that of Cybele, Ceres, Hercules, Mercury, &c., but the only head that has any pretension to beauty is that of Juno. In general they are unfavourable imitations of the antique, from which he has drawn largely. To the colouring I am unwilling to give the name it merits. Harmony has no share in it; there is no general arrangement of light and dark; the whole

broken into parts; purples, yellows, greens, reds, in full force, are relieved off cold gray clouds, some of them even purple. The Hours staying the progress of the horses of Apollo are perhaps in the most perfect style of painting, as to colours and effect, of the whole."—*Prof. Phillips, R.A.*

In the garden is a grotto whose walls and vaulting are formed of rustic mosaic, and decorated with shells, and more finished mosaic; connected with this is a *casino* or *loggia*, much praised for its arrangements and unity. The ceiling is painted in nine compartments representing human life and its vicissitudes, beginning with the birth of man, and ending with his immortality by means of fame. The two large lunettes on the walls at the two ends of the *loggia* belong to this series. The preservation of the frescoes is indifferent, and they are not without some retouching, although by a clever hand: those parts of the dado where the two birds in full colour are represented have been entirely painted over in imitation of a veined marble, like the corresponding spaces on the principal wall.

"In a small building without the palace is presented the birth and existence of Man. At his birth, whilst females attend the mother, the goddess Nature, depicted with her manifold breasts, delivers the child to the care of its guardian angels, and the natal hour is marked by the rising of the sun, whilst the torch of life is kindled by a female. At his meals the guardian hand of Providence, depicted by a winged female, protects and supports the allegoric torch, and, whilst the man is heartily engaged with his food, his mother turns to the genius with anxiety. Whilst he pursues his agricultural labours, the thread of his fate is woven by a female (introduced allegorically), and a man rests his head upon her lap. Whilst he sleeps, heavenly glory and watchfulness are around him, and when his labours are over, and he enjoys himself in the pleasures of the dance, Cupid attends, and wings his arrow to his heart. In warfare there is no need of allegory, death is represented triumphant, and is exhibited in the bodies of the slain; rage and fury animate the living, who contend for the standard. When on the bed of sickness, a clothed female, pointing upwards, makes manifest to the careful attendants, who prepare his food and administer medicine, that all their efforts are useless without the assisting hand of Providence. When age has rendered him decrepit, and death at length lays his potent hand upon him, the instruments of labour or of warfare fall from his grasp, and the young array themselves in his attire; an angel conducts his soul to the recesses of the grave, and Diana hastily arrives in her car to illumine the dark night in which he is immerged. Having paid due attention to the services of religion during his life, his regenerated spirit is wafted by angels to regions of blessedness, and Fame, with intense energy, prepares his crown of laurels, and spreads his praise to future ages upon earth. Another figure with the trumpet, below, seems to be the evil genius who relates the weaker deeds of his life, but his better genius is triumphant. Such are the eleven subjects of the pictures which are presented in small compartments on the semicircular ceiling of a small room. They are by far the most complete portion of his paintings, with which this palace abounds, even in comparison of the paintings from the story of Psyche, which are overcharged and confused, and are more laboured to effect in oil-colours: and though they cannot be said to possess fine colour, they are not unpleasing to the eye, as they are without that discordance of hues, that violence of opposition, or that excess of style in drawing, which the others present. It would appear that the very spirit of Raffaelle himself presided over him when designing this beautiful series of compositions, such is the intellectual simplicity and purity of the style in which they are wrought and the fulness of feeling they present. The room is about 30 ft. by 15."—*Prof. Phillips, R.A.*

Quitting Mantua by the *Porta di*

San Giorgio, the road continues among the marshy waters; but the soil shows great fertility.

Stradella.

Suzano.

Castellaro.

Bonferraro. — In the church is a painting of the Immaculate Conception, by *Casti*, a good second-rate artist. Cross the *Tartaro*, upon the l. bank of which is

1¾ *Nogara*, a good-sized town. Of the once strong and celebrated castle some ruins remain: it has some interest from its connection with the history of the Emperor Henry IV., who sought refuge in it during his contests with his son Conrad. The town has some good buildings.

Palazzo Marogna has a fine gateway; and parts of the walls are painted by *Brusasorzi*. The ancient churches of *San Silvestro* and *San Pietro* are both remarkable; but the latter has been modernised.

Sanguinetto: here also are the remains of a feudal castle.

Cerea, rather a large straggling town, once an independent community, with the remains of an ancient castle. In the church of the *Vergine del Carmine*, is a good specimen of *Brusasorzi*.

1½ *Legnago*, situated upon the Adige. The fortifications are remarkable, as having been in part planned and executed by *Sanmicheli*, the architect, who most contributed to the invention of the art of modern military fortification. One of the gates designed by him, and of great beauty, has been pulled down, and partly rebuilt in another situation.

Bevilacqua; the head or capital of an ancient feudal barony. The castle was built in 1354, by the Count di Bevilacqua, who obtained a grant of the fullest rights of sovereignty; and who intended to render his "Rocca" worthy of his authority. It became a position which was often contested, and hence, after the peace of Cambrai (about 1517), its then owner, Giovanni Francesco Bevilacqua, caused it to be dismantled and partly demolished. The portion of the fabric which remained, including 4 towers, was converted into a splendid palazzo. The great cortiles and the massy ornaments of rustic work unite picturesquely with the towers and drawbridges that yet subsist. The statues and architectural ornaments are beautifully executed; but the whole is exceedingly dilapidated, having suffered much during the revolutionary wars.

1¼ *Montagnana*, a small town, but remarkable as presenting a fine specimen of ancient fortification, vast walls and lofty towers, all of the finest brick. The circuit towers are open towards the town: those which flank the gateways are lofty. A cross *fleurée and bottonée* appears conspicuously over the portals, and may enable the heraldic antiquary to trace by whom they were erected. In the town are several fine ancient churches. One in the great Piazza is of the Italian-Gothic of the 14th centy., partly altered into the cinque-cento style. The road from Montagnana to Este is heavy and sandy, in consequence of which the postmaster is entitled to add a third horse. The country, however, continues as rich as possible; vines in festoons, hemp with stalks as tall as small trees, and gourds of great diameter.

Saletto.

Ospedaletto. The fine ranges of the Euganean hills begin now to open more and more upon you as you approach

1¼ ESTE.—(*Inn:* La Speranza, a small quiet house, clean and good.) Beautifully situated near the *Monte Murale* (perhaps so called from its form), one of the advanced *buttresses* of the Euganean range. The "*Rocca*," or Castle of Este, is a fine and almost perfect building; a noble dungeon tower, with frowning embrasures and battlements, and standing at least upon the site of the original fortress, the seat of the family of Este, so celebrated in history. Alberto Azzo (born 996) must be considered as the more immediate founder of the house. The ancestry of Alberto may be distinctly traced in history to Bonifazio Duke of Tuscany, in 811. Poetry carries us much higher. The magician, in the vision of the enchanted shield, enabler

Rinaldo to behold Caius Attius as his remote ancestor :—

" Mostragli Caio allor, ch' a strane genti
Va prima in preda il già inclinato Impero,
Prendere il fren de' popoli volenti,
E farsi d' Este il Principe primiero ;
E a lui ricoverarsi i men potenti
Vicini, a cui Rettor facea mestiero,
Poscia, quando ripassi il varco nòto,
A gli inviti d' Honorio il fero Goto."

Alberto Azzo was twice married. His first wife was Cunegunda, a princess of the *uralt* Suabian line, by whom he had Guelph Duke of Bavaria (succeeded 1071), and from whom all the branches of the illustrious House of Brunswick are descended.

Fulco I., Marquis of Italy and Lord of Este (died about 1135), the son of Alberto Azzo, by his second wife Garisenda, daughter of Herbert Count of Maine, was the founder of the Italian branch, to which the dukes of Ferrara and Modena belonged, until the extinction of the male line at the end of the last century.

The present Duke of Modena, who is of the House of Hapsburg, represents the House of Este in the female line. The grandmother of the present Duke, Maria Beatrice, being the last descendant of the Italian branch.

The town of Este, hard by the castle, now contains about 9000 Inhab. It has a Lombard aspect; most of the houses are supported by picturesque arches. The exterior of the church of *San Martino* bears the appearance of high Romanesque antiquity; but the interior is modernised. The campanile, in the same Romanesque style, inclines as much as the leaning tower of Pisa. A fine belfry tower, with forked battlements, and a *Dondi* clock (see *Padua*) of the largest size, adds to the antique adornments of the town. The hills all the way from beyond Este, sometimes nearer to, and sometimes more distant from the road, are very picturesque.

1 *Monselice*, a small town commanded by a *rocca*, or castle, even more feudal in aspect than Este. It stands upon a noble rock. There is no dungeon, but long ranges of curtain walls with *stepped* battlements, studded with bold crenellated towers. They ascend and descend the hill sides, intermingled with the richest vegetation. These ruins abound in vipers. All the country through which the road passes is exceedingly rich, but intersected by muddy canals. Monselice is the best point from whence to diverge from the main road to *Arqua*. The postmaster considers himself entitled to charge one post and a half, out and back, for this excursion, although the distance is less than 5 m.; but if the traveller professes indifference, then the postmaster will be contented with 1 post, going and returning included.

Excursion to *Arqua*, or *Arquato*. This place is beautifully situated amongst the Euganean hills; here Petrarch retreated, dwelt, and died. The house shown was, no doubt, his habitation, for as far back as 1650 the tradition was firmly believed: the paintings on the walls, of which the subjects are taken from his poems, date in the preceding centy.; and there is nothing in the architecture of the house (Petrarch died in 1374) inconsistent with the story. It is inhabited by a farmer, and is somewhat dilapidated, but not in decay. Here is Petrarch's chair, and his inkstand, in which you may dip your pen and add to the nonsense in the album. Petrarch's cat or "*miccia*," as he used to call her (and as all cats are still called in Italy), is here stuffed, in a small niche. The tomb of the Laureate, supported by four low pillars, stands in the churchyard. It is of red Verona marble, and raised by his son-in-law, Francesco Brossano. The latter was the husband of Francesca, one of the illegitimate children of Petrarch. Above is a bronze bust, placed there in 1677. The *Pozzo di Petrarca* is said to have been dug at his expense for the use of the town. Near Arqua is a spring, called (from the present viceroy) the *Fonte del Vicerè Rainieri*: its waters are strongly sulphurous. Very good figs and wine (for this country at least) grow near Arqua, and may be had at the little *osteria* in the town.

Battaglia, close to the high road, upon the canal of Monselice, has some thermal springs, which are much visited.

Near this place is the ancient castle of *Catajo*, which was bequeathed by its former proprietor, the Count Obizzo, to the Duke of Modena, upon condition that he should keep it in its present state. "The old part of the castle may always be seen; it contains some frescoes, said to be by *Paul Veronese*. The designs are possibly by him, but the frescoes must have been executed by his scholars; they are very careless and slight."—*C. W. C.* The museum, which is very extensive, contains a vast collection of old armour and weapons, ill-arranged early inscriptions of the church, and some curious antiques and relics.

Abano may be visited either from Padua or from Monselice, being at an equal distance, about 6 Eng. m., from both. Its baths have retained their celebrity from the time of the Romans; medals and other remains of antiquity are found here in abundance: the place is also remarkable as being the birthplace of Livy, and also of the physician and reputed necromancer Pietro d'Abano, in whom the Paduans take almost equal pride. (See *Padua*.) "This village is about 3 m. from the Euganean Hills; and the houses occupied by those who resort to this place for the benefit of its muds and waters are yet nearer, all situated in an extensive plain: from this rises a sort of natural *tumulus*, of a figure nearly circular, of about 15 ft. high, and, I should think, above 100 in circumference. It appears to be of the same sort of composition as the neighbouring hills, consisting of materials indicative of a volcanic origin."

From this mount burst 2 or 3 copious streams of hot water, which are capable of boiling an egg hard at their source. A part of these serves to fill the baths and pits for heating the muds; a part loses itself in cuts and wet ditches, amidst the meadows; and a part turns the wheel of a mill, which whirls amidst volumes of smoke.

The meadows, which are of a surprising richness, extend about 2 m. without interruption, when they are broken by an insulated hill, entirely covered with trees, brushwood, and vines; from the foot of this issue smoking streams, and a little farther is another single hill, from whose roots issue hot mineral waters. The structure of the hills, and the character and position of their strata, show evidently that they were once links in the Euganean chain.

There are other springs of the same nature, and having all of them more or less of medicinal virtue; which procured this place the ancient name of *Aponon*, apparently derived from α privative, and πονος, pain.

"It is celebrated for its muds, which are taken out of its hot basins, and applied either generally or partially, as the case of the patient may demand. These are thrown by after having been used, and, at the conclusion of the season, returned to the hot fountain, where they are left till the ensuing spring, that they may impregnate themselves anew with the mineral virtues which these are supposed to contain. The most obvious of these, to an ignorant man, are salt and sulphur. The muds are, on being taken out, intensely hot, and must be kneaded and stirred some time before they can be borne. When applied, an operation which very much resembles the taking a cast, they retain their heat without much sensible diminution for three quarters of an hour, having the effect of a slight *rubefacient* on the affected part, and producing a profuse perspiration from the whole body; a disposition which continues more particularly in the part to which they have been applied, when unchecked by cold. Hence heat is considered as so essentially seconding their operations, that this watering-place, or rather mudding-place, is usually nearly deserted by the end of August; though there are some who continue to wallow on through the whole of September.

"The baths, though sometimes considered as a remedy in themselves, are most generally held to be mere auxiliaries to the muds, and usually but serve as a prologue and interlude to the dirty performance which forms the subject of the preceding paragraph, they being supposed to open the pores and dispose the skin to greater susceptibili

"There is, no doubt, great fanaticism in this part of Italy respecting the virtues of these muds, which are here considered as applicable to many cases in which it would be ridiculous to suppose they could be efficaceous. On the other hand, there seems to be as much perverse incredulity amongst medical men on the other side of the Alps, always excepting our own, who, without rejecting the possibility of the thing, seem (at least those I have known) very discreetly to suspend their belief." —*Rose's Italy.* Since Mr. Rose visited the place it has been much improved. A range of handsome bath-buildings has been erected, with all needful accommodations for visitors; a good *restauration* and *café*. There are 16 baths well fitted up, besides those for the poor. The thermal springs in this district are very numerous. Besides those at Abano, there are others at *Ceneda, Monte Gotardo, Sant' Elena, San Pietro Montagnone, Monte Grotto, San Bartolomeo, Monte Ortone, San Daniele in Monte.*

The road from *Monselice*, which we now rejoin, continues through a fertile country, along the E. bank of the canal, to

Padua.
From Padua to Venice by railway. } Rte. 26.
Venice.

ROUTE 24.

MILAN TO CHIARI AND BRESCIA.

7½ posts; actual distance, 65½ m.

Milan. } See next
1½ Cascina de Pecchi. } Rte.

1 *Cassano*, full of silk-works. There are some ruins of an ancient castle. Cassano occupies an important military position on the Adda, at which were fought two sanguinary battles, between Vendome and Prince Eugene, in 1705, and between Suwarrow and Moreau, the 27th April, 1799.

Cross the *Adda* by a fine bridge.

Gropello, 2 m. on l., a villa belonging to the Archbishop of Milan, built from the designs of *Pellegrini*.

Treviglio. The church is rather a remarkable building, and there are some good second-rate pictures in it. The rly. has been open to this place from Milan since the 17th Feb. 1846: a distance of 18½ m.

1 *Caravaggio*, a good-sized borgo, of about 6000 Inhab. In the principal church are some good paintings by *Campi*, which have been recently restored by *Diotto:* near the town is the sanctuary of the Madonna, built in 1575 from the designs of Pellegrini. The name familiarly known to everybody from the two great painters both called "da Caravaggio," from this town, the place of their birth; namely, *Polidoro Caldara*, the scholar of Raphael, and *Michael Angelo Merigi*, who has sometimes been compared to *the* Michael Angelo.

Mozzonica, a small village, ruined in the middle ages.

1 *Antignate*, beautifully situated.

Calcio, near the Oglio, once a small and independent community, and still a flourishing place.

1 *Chiari*, whose ruined walls mark its ancient importance. Many Roman remains are found here. The principal church is a building of some importance. Much trade is carried on here, especially in silk.

Cocaglio and Rovato.

1 Ospitaletto. } See next Rte.
1 Brescia. }

ROUTE 25.

MILAN TO BERGAMO AND BRESCIA.

8½ posts. Milan to Bergamo, actual distance, 72 m.

This road is rather longer than that by Chiari; but Bergamo is an object of much interest.

There are daily *velociferis* to and from Bergamo, which run the distance in about 4 hrs.

Quit Milan by *Porta Orientale*.

Crescenzago, a pleasant village, with many villas and gardens.

1½ *Cascina de Pecchi*. This is a famous cheese district, of less extent than that about Lodi, but nevertheless of considerable importance. The cheese

is called *Stracchino*. The road continues as far as *Le Fornaci*, near the canal of the *Martesana*. It was first excavated in 1457, by Francesco Sforza; but the levels being ill calculated, the canal was nearly useless. Leonardo da Vinci was afterwards called in, and he gave plans and surveys for improving the cut: and when the duchy was occupied by the French, Francis I. assigned 5000 zecchins annually for the works. In the 16th centy., under Philip II. of Spain, other plans and surveys were made; but the *naviglio* was almost entirely re-excavated in 1776.

Gorgonzola, a flourishing borgo, with a new church and cemetery. Here the Milanese suffered a signal defeat from Frederick Barbarossa in 1158, a little before the destruction of Milan; and here King *Heinz*, whom the Italians call *Enzio*, the illegitimate son of Frederick II., was taken prisoner (1245) by the Milanese, but released upon his swearing that he never again would enter their territory, an escape which only renewed for him the captivity in which he expired. At Gorgonzola the best *stracchino* is made. This rich cheese is made from cream and unskimmed cows' milk. It derives its name from having been originally made from the milk of the cows of the migrating herds, called *bergamini* (perhaps from the German word *berg*, a mountain), which came down from the mountain pastures (*alpi*) in the autumn, to feed during the winter in the plains, and who arrived *stracche*, tired. Since the consumption has become very great, it has been made also from the milk of cows which pasture always in the plain country. Two sorts are made, one in a square form, which is eaten fresh, or when not more than 6 months' old; the other round, and of a considerable size, which is kept from 8 to 12 months. It is valued in proportion as it is duly streaked and spotted with green marks, called *erborise*, and which are produced by mixing the curd of one day with that of the previous day. Although a mild rich cheese at first, it becomes very strong by keeping. Old stracchino is greatly esteemed: the *quartirolo* stracchino churned in the fall of the year, and made from the milk of the herds which have descended from the mountains to pasture where the Parmesan is not made, is of less value than the summer cheese. The stracchino is sold fresh at about 1 fr. the great pound, *i. e.* about 5*d.* a lb. avoirdupois. It is estimated that the cow which yields the milk for stracchino affords a double gain to that yielding the Parmesan cheese.

Fornaci: here the road branches off to *Cassano* and *Treviglio*, the road to *Bergamo* runs on to *Vaprio*, in a beautiful situation on the *Adda:* the country around is studded with villas and palaces. One of these, formerly belonging to the noble family of Castelbarco, and now to the Duke of Melzi, is interesting on account of its containing a remarkable painting executed, as it is said, by *Leonardo da Vinci* when he resided here. It is a colossal Virgin, now extending through two stories of the dwelling. There is much beauty in the figure, and it has been attributed, upon old authority, to Leonardo; yet many doubt the tradition, on account of the unusual size.

Cross the Adda: *Vaprio* and *Canonica* are only divided by the Adda. The handsome bridge which existed here was destroyed by the Sardinian army in their retreat in 1848.

1 *Canonica.* (*Inn:* Albergo de' tre Rè.) From this point the views become very beautiful. Bergamo is seen on its hill, crowned by its domes and lofty towers; and in the foreground the landscape is of exceeding richness. Here is one of the old clocks, striking only to six, which are now very rare in this part of the country.

Bolliere.

Osio.

Guzzanica.

1¼ BERGAMO: if to the upper town, an additional quarter of a post is charged. *Inns:* in the lower town, La Fenice; civil people, but not particularly clean. L'Albergo d'Italia, "comfortable in some respects, but rather high in its charges."

This flourishing city, which conta

upwards of 30,000 Inhab., consists of an upper and a lower town, the latter called the Borgo of *San Leonardo*, perhaps half a mile distant from one another. The road passes through the latter; travellers rarely ascend to the former, in which the most interesting objects are contained.

Many German Swiss are settled in the lower town, and this is the only part of Lombardy where mixed marriages are allowed.

The city of Bergamo, the *Pergamus*, stands upon a steep and lofty hill. This position was strongly fortified by the Venetians. The view from these ramparts is fine. It commands Como to the N., and its mountains in the distance, nearer the *Resegone* chain; on the S., the level plain of Lombardy, with the *Borgo* in the foreground. The main street winds up and round the hill: nearly the first object which you see in the ascent is the beautiful but desecrated church of *Sant' Agostino* in the Venetian-Gothic style, the first of this species on this side of Italy.

The houses of the *Città* are solid and lofty: narrow streets and narrow *vicoli*, the sides often joined together by arches. In every part of the *Città* are vestiges of the middle ages—pointed archways, cortiles surrounded by arcades upon massy columns, seen in perspective through the gateways. The *Città* is almost wholly inhabited by the ancient Bergamasc nobility, who keep themselves apart from the traders of the Borgo. The same circumstance is found in other ancient Continental cities, and arises from the political state of the country in remote times. Amongst themselves they keep up exclusively the use of the Bergamasc dialect; a dialect scolding in its tone and accent, and the most inharmonious of northern Italy.

Harlequin, according to the traditional cast of the ancient Italian drama, is a Bergamasc, and was an imitation of the manners, accent, and jargon of the inhabitants of the valley of the Brembo.

In the centre of the *Città* is the *Palazzo Vecchio*, or Town-hall, standing upon lofty Gothic arches, with the projecting *ringhiera* and an open staircase on the outside. Here is the statue of Tasso, by which the Bergamasc assert their claim to consider him as their countryman. His father was a Bergamasc, and, compelled by proscription to abandon his native city, his townamen were afterwards willing to believe that his involuntary absence did not deprive them of the honour of claiming his son, the poet, as their own. Tasso himself seems to have adopted the idea at least, and, amidst his trials, to have been glad to consider Bergamo as his native town.

The unfinished *Palazzo Nuovo* is after the designs of *Scamozzi*: it contains some good pictures by *Salmeggia*.

Through an arch by the side of the Town-hall is seen the church of *Sta. Maria Maggiore*; of which a considerable portion is in the earliest Romanesque style; other parts are much more recent. The columns of the projecting lateral porches rest upon symbolical animals. The N. part was erected by *Giovanni di Campello* in 1360. It is of black and white marble. The southern porch is elaborate, of yellow and red marble, surmounted by a tabernacle, containing a statue of Duke Lupus, who, in the middle ages, was still in great celebrity at Bergamo. Ranging with this porch is the sepulchral chapel of Bartolomeo Colleoni, rich in marbles and elaborate in its workmanship, and which has been lately renovated. Medallions and statues of Roman emperors constitute the principal decorations. The windows are divided by candelabra stems, with arabesques and varied capitals, placed so close together that the apertures for the light are less than the diameter of these columns. To the rt. of the principal entry, upon a round tower, are some remains of old frescoes. The sacristy, an octangular building, erected, as appears from the inscription, in 1430, is among the earliest examples of the introduction of the Roman or classical style in juxtaposition with Gothic. The dado has pointed arches,

but the two upper stories are pure Composite, accurately worked. The campanile, which is upwards of 300 ft. in height, is one of the towers so conspicuous in the view of the *Città*. Within, the church has been modernised: it is painted in fresco, and, on festival days, so draped with scarlet and gold brocade that the paintings which it contains are scarcely discernible. The principal are by *Luca Giordano* and by *Salmeggia*, surnamed "*il Talpino*." This artist (died 1626) was born at Bergamo. The monument of Colleoni was begun by his orders in his lifetime, and completed in 1475, a year after his death. It is the workmanship of *Giovanni Antonio Amadeo*. The bas-reliefs in front of the sarcophagus have great merit. We shall meet Bartolomeo Colleoni again at Venice. The paintings of the roof are by *Tiepolo*. A Virgin by *Angelica Kauffman* is curious as a mark of the decline of art. To this church has been transported the monument of Medea, the daughter of Bartolomeo Colleoni, a masterpiece of *Amadeo*, formerly at la Basella.

In the *Duomo* the fine cupola is a conspicuous object; and the proportions and general character of the building are good. It was designed by *Antonio Filarete*, but has since been much altered. It contains many paintings. There is a curious and ancient Baptisterio, said to be as old as the 5th centy.

Santa Grata is the church of a restored nunnery, which has been newly gilt and decorated. The altar-piece, by *Salmeggia*, 1623, represents the Virgin and several Saints, amongst them Santa Grata, bearing the head of Sant' Alessandro. This picture, considered as the masterpiece of the artist, had a journey to Paris. There are some pleasing mosaics in this elegant little building.

Other churches are *Sant' Andrea*.—In the vaulting are frescoes by *Padovanino*—The Virgin and Saints, by *Moretti*. *Church of Sant' Alessandro in Colonna*—St. John the Baptist, by the younger *Palma*. *Church of San Bartolomeo*—A Virgin; one of the best works of *Lotto*.

There is a fine view from the terrace of the Casa Terzi, where the Austrian Emperor Francis lodged, in the upper city.

The lower town, or *borgo*, is the seat of business. An important fair is held here. It begins about the middle of August, and lasts a month. This mart, called the *Fiera di Sant' Alessandro*, which has been known to have been held since the 10th centy., is the Leipsic fair of northern Italy. It is kept in a very large quadrangle, in which are rows of shops, and is not only a very large business, but also a large pleasure fair, to which the gentry of all the country about resort.

Bergamo is celebrated in the annals of music by the number of good singers which it has produced.—Rubini and Donzelli are amongst them.

There is rather a good public library; and a gallery, the *Academia Carrera*, with a collection of very inferior paintings.

Bergamo contains several good private collections of paintings, not extensive, but select. That of *Count Lochis*, the president of the Academy, was the best. *Count Andrea Verdoa* has some fine things; so also the Signori *Aurelio Casera*, *Ghidini Pavesi*, *Valonia*, *Arigoni*, and others.

The situation of Bergamo is remarkably beautiful, and the walks about it are pleasant. The country around is one of the most renowned in Lombardy for its silk, and the great source of riches of its landed proprietors.

Neighbourhood of Bergamo. The province of Bergamo contains some of the most beautiful landscapes in the Lombardo-Venetian kingdom. The soil is of the greatest fertility, and is exceedingly well watered: the river *Serio* is the main trunk of the irrigation of the district, its waters being drawn off to numberless canals.

The road from Bergamo to Lecco is heavy, and with long ascents and descents, and affords pleasing scenery, and may be conveniently taken by those who, travelling the Stelvio or Spluger roads, wish to reach Venice witho

passing by Milan. The post-stations are 1¼ *La Cava*, 1¼ *Lecco*.

A pleasant excursion may be made to the lake *Iseo*. A good road to *Sarnico*, which is situated at the end of the lake where the Oglio leaves it, turns out of the high road to Brescia, about half a mile after crossing the *Serio*. The distance to Sarnico is about 18 miles. At rather more than halfway, near where the road crosses the Cherio, *Gorlago* lies about a mile to the l. of the road; it has a church containing some valuable old paintings, and a saloon painted in fresco by *Giulio Romano*, and now used as a hay-loft. About 4 m. before reaching Sarnico, on the rt. of the road, is the old castle of *Calepio*, built in 1430, and finely placed on the steep banks of the Oglio. There is a poorish Inn at Sarnico. The lake Iseo presents some beautiful scenery. The "Monte dell' Isola" rises boldly from its surface. It is very deep, and abounds in fish. The vegetation of the shores is rich, and the olive-tree flourishes in the more sunny exposures. Many fossil remains are found at *Provezzi*; and many towers, castles, and villas are dotted round its shores. The *Palazzo Fenaroli, at Tavernola* on the W. shore, opposite to the Monte dell' Isola, commands a fine prospect of the lake and of the small town of Iseo, from whence the lake takes its name.

The lake of Iseo (Lacus Sevinus) is the fourth in size of the subalpine lakes of Lombardy, occupying an area of 22 sq. Eng. m. It has the same elongated form as those of Como and Garda, and, like them, fills the bottom of a great transverse valley. Its principal feeders are the Borlezza and Oglio torrents that descend from the Alps through the Val Camonica, and its only exit is by the Oglio at Sarnico; it is 700 ft. deep in some parts, and its surface is 680 ft. above the level of the sea; near its centre is an island, about 1½ m. long, with two villages, Siviano and La Pescheria di Iseo. The climate of the shores of ·eo is nearly the same as that of the ·s of Como and Maggiore, but, from its greater elevation above the sea, of a more alpine character than that of Lago di Garda. The town Iseo has extensive silk-works, and is said to owe its name to a temple of Isis. It is about 7 miles by the footpath along the shore of the lake from Sarnico to Iseo, which is the principal port on the lake, and from whence a steamer (a wretched craft, Sept. 1845) starts daily for Lovere, taking about 2 hrs. to run the distance. There is a tidy Inn at Iseo, by the water-side, kept by Angelo Ferrari. At the foot of the mountain, nearly opposite to Iseo, to the northward, is *Predore*, where are plantations of orange and lemon trees.

Lovere may also be reached by a road which turns off to the l., out of the road to Sarnico, about 5 m. from Bergamo, and passes through the baths of Trescorre, where are the palace of Count *Gianforte Soardi*, and a chapel painted entirely and most beautifully by *Lorenzo Lotto*. The principal church of Trescorre contains a very fine *Salmeggia*. Hence the road runs up the Val Cavallina by the side of the Cherio torrent, and along the W. shore of two small lakes, Spinone and Gajano. The distance from Bergamo to Lovere by this road is about 26 Eng. m.

Lovere is well known as the residence during several years of Lady Mary Wortley Montagu, who thus describes it in a letter to Lady Bute, her daughter, dated the 21st July, 1747:—"I am now in a place the most beautifully romantic I ever saw in my life; it is the Tunbridge of this part of the world, to which I was sent by the doctor's order, my ague often returning. I found a very good lodging, a great deal of good company, and a village in many respects resembling Tunbridge Wells, not only in the quality of the waters, which is the same, but in the manner of the buildings, most of the houses being separate at little distances, and all built on the sides of hills, which indeed are far different from those of Tunbridge, being six times as high: they are really vast rocks of different figures, covered with green moss or short grass, diversified by tufts of trees,

little woods, and here and there vineyards, but no other cultivation, except gardens like those on Richmond-hill. The whole lake of Iseo, which is 25 m. long and 3 broad, is all surrounded with these impassable mountains, the sides of which towards the bottom are so thick set with villages (and in most of them gentlemen's seats), that I do not believe there is anywhere above a mile distance one from another, which adds very much to the beauty of the prospect. — The fountain where we drink the waters rises between two hanging hills, and is over-shadowed with large trees that give a freshness in the hottest time of the day. The provisions are all excellent, the fish of the lake being as large and well tasted as that of Geneva, and the mountains abounding in game, particularly black-cocks, which I never saw in any other part of Italy." In a subsequent letter she describes part of her residence:— "I have been these six weeks, and still am, at my dairy-house, which joins to my garden. I believe I have already told you it is a long mile from the castle, which is situate in the midst of a very large village, once a considerable town, part of the walls still remaining, and has not vacant ground enough about it to make a garden, which is my greatest amusement. This spot of ground is so beautiful, I am afraid you will scarce credit the description, which, however, I can assure you shall be very literal, without any embellishment from imagination. It is on a bank, forming a kind of peninsula, raised from the river Oglio 50 ft., to which you may descend by easy stairs cut in the turf, and either take the air on the river, which is as large as the Thames at Richmond, or, by walking up an aveuue 200 yards on the side of it, you find a wood of 100 acres, which was all ready cut into walks and ridings when I took it. I have only added 15 bowers, in different views, with seats of turf. They were easily made, here being a large quantity of underwood and a great number of wild vines, which twist to the top of the highest trees, and from which they make a very good sort of wine they call brusco. I am now writing to you in one of these arbours, which is so thick-shaded the sun is not troublesome, even at noon. Another is on the side of the river, where I have made a camp-kitchen, that I may take the fish, dress and eat it immediately, and at the same time see the barks, which ascend or descend every day to or from Mantua, Guastalla, or Pont de Vie, all considerable towns. This wood is carpeted in their succeeding seasons with violets and strawberries, inhabited by a nation of nightingales, and filled with game of all kinds, excepting deer and wild boar, the first being unknown here, and not being large enough for the other." More modern travellers do not agree in Lady W. Montagu's enthusiastic description of Lovere, and suppose she must have mixed up in it that of some other sites on or about the lake of Iseo.

Lovere has two large churches with pictures, and a fine cenotaph, by *Canova*, one of the repetitions of that of Volpato, erected by Count Tadini to his son, who was crushed by the fall of an arch. At some distance from Castro, about 2 m. to the S. of Lovere, on the shore of the lake, is a narrow abyss, where the torrent called the Orrido di Tinazzo precipates itself with a roaring noise. It is a very singular place. The road from Lovere to Bergamo is carried along it for several yards on arches; the water below is out of sight. To the N. of Lovere is the Val Camonica, through which the Oglio flows.

There is a good level road skirting the hills from Iseo to Brescia, a distance of about 15 m.; 3 m. out of Brescia it joins the high road from Bergamo.

The traveller who does not wish to return from Lovere to Bergamo will find a very fair road on the E. side of the lake, through the villages of Pirogne, Sale, and Marone to Iseo, and which from thence joins the high road to Brescia by Provaglia.

"About 8 m. to the N. of Bergamo is the church of *San Thomaso in Limine* It stands alone on the brow of a hill

from whence there is a beautiful view. Its extreme age is obvious from its external appearance, but it is still in good preservation, for which it is indebted to the firmness and excellence of its construction. The walls are very thick, and the blocks of stone of which they are formed are put together with very little cement. This building is not of large dimensions, and the decay of art is manifest in its details; but there is a degree of elegance and unity in the design, and of science in the construction, for which it deserves to be admired. No record of the date of *San Thomaso* has come down to our time. The evidence of style, however, places it among the buildings of the 7th century, during which this part of Italy was at rest, and a great zeal for church-building prevailed. The plan is nearly identical with that of *San Vitale* at Ravenna, a rotunda crowned with a cupola. The cupola is not supported by pendentives, but by the walls themselves, assisted by the lateral resistance of the arches of the wings. The pillars are stunted and thick, and their capitals exhibit the usual imagery of the Lombards: the manner of construction of the walls is in their style. The Lombards were fond of the circular, or octagonal form, and employed it in their churches as often as they did that of the Basilica. If the round form is to be adopted there can hardly be found a more graceful model than is afforded by *San Thomaso*." — *G. Knight.*

Some other pleasant excursions may be noticed. There are many fine feudal castles dotted about the country on all sides, memorials of the feuds of the Guelphs and Ghibellines; such as the *Castello de Trezzo* upon the Adda, about 12 m. by the road to the S.W. of Bergamo, and many others to the eastward of Bergamo, near the lake Iseo. The Santuario *d'Alzano*, 4 m. from Bergamo to the N.E., at the beginning of the Val Seriana, has fine paintings, sculptures, and intagliaturas.

Returning to the post-road from Bermo to Brescia.—The deep red soil is irrigated by the canals which constantly skirt the road; the water is turbid, and usually of a dark reddish hue; it flows rapidly, and there is not that dark marshy aspect which may have been remarked on the Lodi and Pavia sides of Milan.

3 m. from Bergamo the *Serio* is crossed, at the picturesque village of Seriate. 5 m. beyond Seriate, at the village of Canzona, a road branches off to the rt., leading to Martinengo and Romano. About 2 m. along this road is *Castel Malpaga*, built on Roman ruins by Bartolomeo Coleoni, still retaining gateways and drawbridges; the inside is full of old historical frescoes—one saloon filled with the best frescoes by *Carianni*, the pupil of *Giorgione*, representing the visit of Christian II. of Denmark to Bartolomeo, highly interesting for the costumes.

About 2 m. W. of Malpaga, on the other side of the *Serio*, is a chapel called *La Basella*, formerly containing a masterpiece by *Amadeo*, a sepulchral monument of Medea, the only child of Bartolomeo, which is now in the church of *Sta. Maria Maggiore* at Bergamo.

2 m. beyond Malpaga towards Martinengo is a curious belfry, rich in architecture and sculpture, by *Cagnoli*; and one of the masterpieces of this architect, the Rotonda at *Ghisalba*.

Returning to the high road, the first post-station out of Bergamo is

1 *Cavernago*, where are the splendid palace and gardens of Count Martinengo.

1 *Paluzzolo*, very pleasantly situated: the view from the campanile is exceedingly fine, extending to the Duomo of Milan and the tower of Cremona.

Cocoaglio: the mountain above it (*Monte Orfano*) commands a noble view.

Rovato: the birthplace of the painters *Moretto* and *Richino*.

1½ *Ospedaletto.*

1 BRESCIA. (*Inns:* Albergo Reale, in the Contrada Larga, very good; le due Torri, in the Piazetta della Pallata, civil and attentive people, and comfortable. The other Inns are Il Gam-

baro and La Posta.) This is a fine and flourishing city, now containing 35,000 Inhab., and appearing very prosperous. "*Brescia l'armata*" has been anciently celebrated equally for the strength of her fortifications, the valour of her inhabitants, and the excellence of the arms and weapons here manufactured. The Brescians have probably not degenerated from their ancestors; but the fortifications are dismantled and the manufacture has declined, though it is yet carried on to a great extent in fire-arms of an inferior quality in the adjacent *Val Trompia*. Brescia was anciently considered as one of the most opulent cities of Lombardy, second only to Milan. But the capture of the city by Gaston de Foix, the "gentil Duc de Nemours," the nephew of Louis XII. (1512), inflicted a blow upon its prosperity from which it never recovered. When in pursuance of the League of Cambrai the French overran the Venetian states, Brescia fell like the rest of the Venetian possessions, but was recovered by the vigour of the Count Luigi Avogadro. The inhabitants detested the French, and the standard of St. Mark being hoisted the whole district was in a state of insurrection. The castle, however, was still held by the French, and Gaston de Foix marched against Brescia with an army of 12,000 men, the flower, says the 'Loyal Serviteur,' of French chivalry. Amongst them was the "Chevalier sans peur et sans reproche," the celebrated Bayard, who, in the attack of the breach by which the French entered, received a wound which he thought to be mortal. The French poured in, and the city was taken by storm; the Venetian troops made a desperate but ineffectual resistance in the "Piazza del Broletto" to which they retreated, and the inhabitants emulated the soldiers in valour. The city was given up to pillage, and the French, the "flower of chivalry," under the guidance of the "gentil" Gaston de Foix, truly termed by Sismondi the most ferocious of the chieftains who ever commanded an army, indulged during seven days in pillage, lust, and slaughter. The French boasted that 46,000 of the Inhab. perished.

The spirit of the warfare may be illustrated by two celebrated passages in the history of the siege of Brescia, —the *escape of Tartaglia* and the *generosity of Bayard*. Amongst the crowds who vainly sought refuge in the churches was a poor woman of the lowest class with a child in her arms. The French chivalry cut at mother and child, and the boy received in the arms of his mother five sabre wounds; his skull was fractured and his upper lip split. In spite of this treatment he lived, yet the wound in his lip was so severe that he never fully recovered his speech; hence he was called *Tartaglia*, or the stutterer: but his memory has been preserved, not by the injuries which he shared with so many others, but by his talent as one of the greatest mathematicians of the age, and discoverer of the method of solution of cubic equations.

With respect to Bayard, he was placed by 2 archers upon a door torn from its hinges, and carried to the best-looking house at hand, believed to be that of the Cigola family Its owner was "a rich gentleman who had fled to a monastery; but his wife and 2 fair daughters remained at home, in the Lord's keeping, and were hid in a hay-loft under the hay." The mother, when she heard the knocking at the wicket, opened it, "as awaiting the mercy of God with constancy;" and Bayard, notwithstanding his own great pain, observing her piteous agony, placed sentinels at the gate, and ordered them to prohibit all entrance, well knowing that his name was a defence. He then assured the noble lady of protection, inquired into her condition, and, despatching some archers for her husband's relief, received him courteously, and intreated him to believe that he lodged none other than a friend. His wound confined him for 5 weeks, nor was it closed when he remounted his horse and rejoined the army. Before his departure, the lady of the house, still considering herself and her family as prisoners, and her mansion and whole

property as the lawful prize of her guest, yet perceiving his gentleness of demeanour, thought to prevail upon him to compound for a moderate ransom, and having placed 2500 ducats in a casket, she besought his acceptance of it on her knees. Bayard raised her at the moment, seated her beside himself, and inquired the sum. He then assured her that if she had presented him with 100,000 crowns, they would not gratify him so much as the good cheer which he had tasted under her roof; at first he refused to take them, but upon her earnestly pressing him, and seeing "that she made the present with her whole heart," he requested permission to bid adieu to her daughters. "The damsels," says the 'Loyal Serviteur,' "were exceedingly fair, virtuous, and well-trained, and had greatly solaced the good knight during his illness by their choice singing, and playing on the lute and virginals, and their much-cunning needlework. When they entered the chamber, they thanked him with deep gratitude as the guardian of their honour; and the good knight, almost weeping at their gentleness and humility, answered:—'Fair maidens, you are doing that which it is rather my part to do, to thank you for the good company which you have afforded me, and for which I am greatly bound and obliged to you. You know that we knight-adventurers are ill provided with goodly toys for ladies' eyes, and for my part I am sorely grieved not to be better furnished, in order that I might offer you some such as is my duty. But your lady mother here has given me 2500 ducats, which lie on that table, and I present each of you with 1000 in aid of your marriage portions; for my recompence I ask no more than that you will be pleased to pray God for my welfare.' So he put the ducats into their aprons, whether they would or no: then turning to the lady of the house, he said, 'These remaining 500 ducats I take, madam, to my own use; and I request you to distribute them among the poor nuns who have been pillaged, and with whose necessities no one can be better acquainted than yourself: and herewith I take my leave!' After having dined, as he quitted his chamber to take horse, the two fair damsels met him, each bearing a little offering which she had worked during his illness; one consisted of 2 rich bracelets woven with marvellous delicacy from her own beauteous hair, and fine gold and silver threads; the other was a crimson satin purse embroidered with much subtilty. Greatly did the brave knight thank them for this last courtesy, saying that such presents from so lovely hands were worth 10,000 crowns; then gallantly fastening the bracelets on his arm and the purse on his sleeve, he vowed to wear them both, for the honour of their fair donors, while his life endured; and so he mounted and rode on."

"The booty," says the 'Loyal Serviteur,' "was rated at 3,000,000 of crowns. Certain it is that the taking of Brescia was the ruin of the French cause in Italy: for they had gained so much that a great part of them returning home forsook the war, and were much needed afterwards at the battle of Ravenna." As for the unfortunate city, famine and pestilence followed the ravages of war, and the void of population has scarcely yet been *proportionably* supplied.

Brescia is pleasantly situated, and there are lovely views from the heights above the city. It is close to the torrent Mela, noticed in the verses of Catullus.

"Brixia, Cycneæ supposita speculæ,
Flavus quam molli percurrit flumine Mela,
Brixia Veronæ mater amata meæ."

The Mela here mentioned still retains its name, and is supposed to be the river of which Virgil speaks.

. . . . . "tonsis in vallibus illum
Pastores, et curva legunt prope flumina Mellæ."

Brixia is known to have become a Roman colony, but we are not informed at what period this event took place. It was also a municipium, as ancient inscriptions attest. Strabo speaks of it as inferior in size to Mediolanum and Verona.

The antiquities of Brescia were investigated in the 17th century by the learned Rossi, who describes them in his *Memorie Bresciane*, but who trusted more to his fancy than to his observation. A tall Corinthian column was then protruding through the soil, and Rossi in his treatise gave the drawing of the whole temple to which it had belonged. The column escaped demolition, but no one paid much attention to it except *Girolamo Ioli*, still living in green old age, who from a child was accustomed to wonder at the relic; and, mainly by his persuasion and exertions, the municipal authorities were persuaded to institute a *scava;* and the result was the discovery of the entire portico, and of much of the adjoining structure. The columns, with the exception of the one which so long declared the existence of the rest, are broken at various heights, but the portions remaining are very perfect, and so are the stairs and the basement, which are entirely in their original state. The latter is composed of upright blocks of marble, one block composing the whole height upwards. The masonry indeed throughout is magnificent. The columns are elegant, both in proportion and execution, and good workmanship is visible in the sharply-cut capitals and mouldings which lie around. Where the outer casing is removed you may observe the bands of brick binding the structure. The architecture has many peculiarities, and, like almost every Roman building of the same era, shows that the architects considered themselves as by no means bound by such rules as those which Vitruvius has laid down. The building is called a temple, and is supposed to have been dedicated by Vespasian to Hercules: but its form seems to indicate that it was intended for some other purpose, perhaps a court of justice; and it is not even certain whether the mutilated inscription upon which the conjecture is founded belonged to the building. Be this as it may, it is raised upon the foundations of an older structure, of which many vestiges may be seen in the passages and vaults included in the basement story. They have tessellated pavements, and the walls are of the "opus reticulatum," over which a fine and hard compact and polished stucco has been laid. Great portions of this remain quite perfect; it was painted in compartments as at Pompeii, and the colours are very fresh. When these passages were opened, the excavators discovered a heap of bronzes, some nearly whole, others broken, but none injured except by fracture, and which had evidently been deposited there all at one time—how or when, it is difficult to conjecture; but the most reasonable supposition is, that, when the emblems of paganism were removed by law from the temples, these were hidden by the adherents of idolatry, and forgotten in the dark vaults in which they were concealed.

A museum has been formed within the walls of the ancient building, to preserve these objects. The finest work in this museum is the bronze winged statue, which, from its attitude, has been supposed to be either a Fame or a Victory. The shield under the left hand is a restoration; so also is the helmet upon which her left foot rests; but these have, perhaps, been removed, as an intention to remove them was expressed some time ago. The figure is rather larger than life. Her head is encircled by a garland of laurel-leaves, inlaid with silver. The drapery and wings are executed with the greatest delicacy; the latter were cast separately, and a small portion of one is wanting. When discovered the wings were found lying at the feet of the statue, evidently having been taken off for the purpose of better stowing the figure in its place of concealment. The head, the drapery, the elegance of the limbs, and more particularly of the extremities, are as fine as can be conceived. A mould having been taken from the statue, a copy was cast in bronze by the desire of the Emperor of Austria. It is erected at Culm. Found together with the Victory, and now in the same room, are six heads, with traces of gilding: one of them is

supposed to be the Empress Faustina. Also a small statue, fully gilded, representing a captive, a Barbarian monarch. The workmanship is inferior to that of the Fame.

Portions of harness, with very fine figures in relief.

A female hand and arm, larger than life; very fine.

Many fragments of mouldings and ornaments, some gilt, all of great elegance; and probably decorations of the monument, whatever it was, of which the Victory formed a part.

The inscriptions in the museum are numerous and valuable. The citizens of Brescia began to collect and preserve these remains at an early period; earlier indeed than any other city in Europe. By a special ordinance, passed in 1480, they required that all who, in digging or otherwise, might discover ancient inscriptions, should preserve them, and fix them on the walls of their houses, or otherwise place them where they should be the objects of public study. These inscriptions were afterwards brought together in the Bishop's Palace, and in the other public buildings. They are classed, as nearly as possible, according to subjects. The Conservatore Ioli wishes to form a complete collection of all the Roman inscriptions found in the province of Brescia, which he is constantly exploring. In those cases, therefore, where the original could not be procured, he has caused a rubbing to be taken from the stone, and from these rubbings he has painted facsimiles in tablets upon the walls; if he obtains the original, he substitutes it for the copy,—and this process has very often induced the owners to surrender, for the public benefit, the inscriptions which they would otherwise have withheld. The inscriptions thus brought together would form a large and curious volume: many are early Christian; one is to the memory of a certain Cecilia, who is singularly described as "Mater Synagogæ Brixianorum."

The architectural fragments are numerous; some exhibit rich varieties of the composite. An Ionic capital has fine angular volutes, according to the modern Italian fashion, commonly supposed to have been invented by Scamozzi. Many other objects of interest are dispersed in the museum:—votive and other altars; a portion of a beautiful mosaic pavement; specimens of pottery and articles of bronze. One apartment is devoted to mediæval antiquities: those of the Lombard era are interesting.—Several columns removed from the partly ruined church of Santa Giulia, with Corinthianized capitals; fragments covered with runic knots, some apparently slabs and doorjambs, one the foot of a cross; a runic cross bisecting an epitaph in Roman characters. These remains appear peculiar to the N. of Italy. Some portions of the original walls, and what are called portions of the altars, can be seen in the back part of the interior of the museum; but the masses, so-called altars, have a resemblance to the *suggesta* of a tribunal. Near these ruins are the remains supposed to be part of a theatre. Not much is seen, and they are concealed by a private dwelling-house.

Under another dwelling-house, near the museum, in a kind of cellar, are some Corinthian columns, buried up to their capitals, and supporting architraves sculptured with foliage. These are conjectured to be parts of the Forum. Many other vestiges are found dispersed in the city. The *Monte di Pietà* contains several inscriptions and fragments built up in the walls; and the columns and pavements dug up in various parts of the city attest its ancient magnificence.

Brescia has two cathedrals. The *Duomo Vecchio* was built, according to some historians, between the years 662 and 671, by Marquard and Frodoard, two Lombard dukes, father and son, with the assistance of Grimbald King of the Lombards. Others attribute it to a Count Raymond, who governed Brescia under Charlemagne. The walls are of stone; the circuit on the outside is divided by pilasters into 24 portions, surmounted by a brick

cornice. This church offers another instance of the preference of the Lombards for the round form. Within there is an insulated peristyle of eight piers, bearing round arches, which help to support the dome, in conjunction with the outer circle of walls. The interior has been much altered. Some curious mediæval tombs are still left.—High up in the wall is the memorial of Lambertus de Bononia, bishop of this see in 1349. A slab tomb remains of Nicolo Durando, Archdeacon of Brescia in 1541; the effigies, in low relief, are expressive.—The sarcophagus of Bishop Maggi is a good specimen of the style prevailing upon the revival of the arts; by its side is the tomb of Cardinal Morosini, by Antonio Carra, a Brescian artist.

The paintings in this cathedral are not first-rate. *Pietro Rosa*, St. Martin dividing his Cloak with the Beggar.—*Bernardino Gandini*, the Guardian Angel.—*Il Moretto*, Abraham and Melchisedec; the Last Supper; St. Luke and St. Mark; Elijah fed by the Angel; and Abraham and Isaac.—*Romanini*, the descent of the Manna, much injured. Over the high altar is also an Assumption, by *Moretto*. Under a glass, and much valued, is a Virgin, by *Pietro Marone*.

In the chapel of the Santissima Croce are two large paintings by *Cossale* and *Gandini*: the first represents the miraculous Apparition of the Cross to Constantine; the second represents "Duke Namo" delivering the ancient crosses, still preserved as relics in this chapel, to the magistrates of Brescia. It is quite uncertain whence these crosses proceed; and inasmuch as the existence of Duke Namo rests only upon the authority of Ariosto and the romancers of the Dozepeers, no great support is gained by the quotation of his name. Yet the curious casket in which they are enclosed does bear unquestionable marks of respectable Byzantine antiquity. It represents Constantine and Helena, their names being written in Greek letters. The crosses are known to have been in the possession of the citizens in 1295. It is supposed by some authorities that they were brought from the East by Bishop Albert, who, in 1221, was the bearer of the Oriflamme, a standard absurdly ascribed to the crusaders. One of the crosses, indeed, is thought to have been the stem of this standard, but it seems much too small for any such purpose. The interior of the chapel is well painted in fresco by *Sandrini* and *Giugno*. Under the cathedral is the crypt or scurolo, supported by 42 columns of fine marble; many of the shafts appear to be ancient: the capitals, which are Lombard, indicate perhaps an earlier style than the superincumbent structure.

The baptistery which adjoined this church, said to have been built by Queen Theodolinda, was demolished in the 16th centy. to make room for the New Cathedral, or *Duomo Nuovo*, begun in 1604, from the designs of *Giovanni Battista Lantana*, but the vaulting of the cupola was only closed in 1825. The dome is the *third* in size in Italy; St. Peter's being the first, and that of Brunelleschi, at Florence, the second. The architecture is fine. It has some good pictures by second-rate artists, amongst which are,—*Palma Giovane*, the Virgin, with San Carlo Borromeo and San Francesco; Bishop Marin Georgi, the donor, is introduced as a devotee. — *Zoboli*, helped by *Conca*, both decent artists of the last centy., painted the Assumption.—*Panfilo*, the Processions during the plague which ravaged the city in 1630; St. Anthony of Padua.

In the chapel of St. Philasterius, Bishop of Brescia 384, is preserved his pastoral staff. The archives of the cathedral are rich in ancient manuscripts. The three buildings of the Broletto and the two cathedrals form one side of the piazza. In the centre is a statue allegorical of the city, an armed female. Altogether it is a peculiar scene.

Church of *Sta. Afra*, erected upon the site of a temple of Saturn. This church is rich in frescoes and paintings. The latter were kept together at the period of the suppression of the

collegiate establishment (the canons of St. John of Lateran) by the exertions of the Canon Martinengo.—The frescoes of the roof are by *Bagnadore* and *Rossi.* — The chief ornament of the church is by *Titian:* the Woman taken in Adultery. The colouring is excellent. Whether this picture is entirely by *the* Titian has been the subject of considerable controversy, and some have attributed it to his son *Orazio:* the prevailing opinion, however, now is, that it is by the father, and amongst his best works. There are two or three repetitions of it in England.—*Paolo Veronese:* the Martyrdom of Sta. Afra. This piece has the name of the artist, "Paolo Caliari, V. F.;" the picture is unfortunately the worse for some restorations.—*Tintoretto:* the Transfiguration.—*Bassano:* the Baptism of Sta. Afra: the rite of baptism is administered by St. Apollonius; and Faustinus and Jovita are distributing the Eucharist. The whole is represented as taking place by torchlight. Faustinus and Jovita, who so repeatedly appear in the Brescian paintings, were brothers of a Patrician family, who preached the faith at Brescia whilst the bishop of the city lay concealed during the persecution. They suffered martyrdom, A.D. 121, by the commands and in the presence of Adrian.—*Giulio Cesare Procaccini:* the Virgin, San Carlo Borromeo, and St. Latinus.—*Baroccio:* a Pietà.—*Palma Giovane:* the Martyrdom of St. Felix and his Companions, spoiled by restoration.

This church is one of the most ancient in the city, and has sustained innumerable changes and misfortunes. One cloister, in the style of Sansovino, is good: another is in an earlier style. The crypt is worth a visit from its antiquity.

Church of *San Barnabo*, erected on the site of a temple of Hercules: this is the tradition, and the remains found on the spot confirm the popular opinion. It was founded in the 14th centy. by Bishop Maggi for the Austin Friars, who have long since disappeared. It is now annexed to a foundling hospital. Paintings: *Palma Vecchio*, Sant' Onophrius the Hermit.—*Girolamo Savoldo*, the Shepherds at the Nativity; one of the best pictures of this rare artist.—*Foppa the younger:* the Last Supper. In the apartment formerly used as the library are some good specimens of the elder Foppa, in particular the Last Supper. The cloisters of this church were demolished by the French: they contained some very interesting monuments; amongst others, the tomb of Foppa.

Church of *Sant' Alessandro*, formerly officiated by the Servites, who entered here from Florence about 1430, and brought with them the painting over the first altar on the rt., representing the Annunciation; below is a range of small paintings by *Civerchio.*—*Gambara:* an Ecce Homo.

Church of *San Luca*, now the chapel of the great hospital.—*Angelo Paglia:* St. Luke and the Virgin. The hospital was founded in 1447. In the *Cancelleria*, or secretary's office, are some good paintings. — *Moretto:* our Lord at Emmaus; and *Romanino:* our Lord bearing the Cross, and the Virgin and Child.

Church of *San Domenico*, a fine building, of a single nave, and richly decorated with frescoes.—They are by various hands, *Sandrino Fiaminghino* and *Giugno.*—*Romanino:* the Coronation of the Virgin, with many Saints introduced; the colouring is excellent.—*Ghitti:* the Resurrection.—*Antonio Gandini:* the Crucifixion, with the three Maries.—*Palma Giovane*, two large pieces; in one are introduced portraits of Pope Pius V., Philip II. of Spain, and the Doge Veniero, returning thanks for the victory gained by their combined fleets over the Ottoman forces 1571. Portraits of their captains are also introduced. The other is allegorical, and represents the deliverance of souls from purgatory by the virtue of papal indulgence.

La Pietà, an hospital, founded in 1523, with a small church annexed. The church has good oil-paintings upon the walls, by *Gandini* and *Marone.* In the infirmary is a series of

subjects, representing the principal events of the life of St. Catherine of Sienna, by *Gandini.*

Church of *San Carlo.* This church also is annexed to an hospital. The best picture which it contains is by *Cossale:* San Carlo Borromeo, and the patrons of the city, Faustinus and Jovita.

Church of *San Nazario e Celso.* A suppressed collegiate establishment. The church was rebuilt in 1780; and as an edifice is not remarkable, but it is very rich in paintings. The high altar, by *Titian,* consists of five distinct subjects, but united into one composition; and executed when he was in the full vigour of his powers.—The Annunciation forms the subject of the first and second pictures.—The third represents our Lord risen; the subject being spread over both compartments. Amongst the figures the painter has introduced the portrait of the provost Averoldo, by whom the picture was presented to the church, together with the patron saints, St. Nazario and St. Celsus; and he has prevented these extraneous figures from injuring the general composition.—The fourth is St. Sebastian: at the foot of the column to which the saint is bound the painter has subscribed his own name and the date of the work. "Ticianus faciebat, MDXXII."—The last subject is the Resurrection. Another excellent painting in this church is the Coronation of the Virgin, by *Moretto:* the colouring is beautifully transparent. Other paintings are, the Nativity, by *Moretto;* our Lord in the Clouds, with the Symbols of the Passover and the Patron Saints of the Church; St. Michael the Archangel, St. Nicholas, and St. Francis.—*Gandino:* St. Rocco.—*Foppa juniore:* Martyrdom of the Patron Saints, forming the interior of the shutters of the organ; the outsides are by *Romanino;* Adoration of the Magi.—*Latanzio Gambara:* St. Barbara; in which is introduced the portrait of Pietro Antonio Duero, the provost of the church, by whom it was presented.

Church of *Santa Maria de' Miracoli,* built pursuant to a decree of the city in 1487, in honour of the supposed miraculous painting of the Virgin which it contains, and which was upon the wall of the house of one Frederick de' Pelabroschi, and was bought, house and all, for the benefit of the city. The façade is covered with elegant arabesques, birds, medallions, touched with the utmost delicacy, by *Brignola,* an artist of the 15th century. The interior is splendidly decorated with stuccoes and gilding. Paintings: *Marone,* the Assumption; very Titianesque.

San Francesco, the first permanent settlement of the Franciscans in this city, having been founded in 1254; but only a portion of the original edifice remains. The convent was a fine structure. In the precinct of this convent the Brescians took the oath of fidelity to the republic of Venice, March 17th, 1421. Paintings:—*Romanino,* the Virgin and Child, surrounded by St. Francis, St. Anthony of Padua, St. Bonaventura, and St. Louis, over the high altar.—*Cossale,* the Immaculate Conception, and St. John the Baptist and St. Apollonia.—*Moretto,* St. Francis, St. Jerome, and St. Margaret, dated 1525.—*Francesco da Prato di Caravaggio,* the Marriage of the Virgin, with date 1547. The works of this painter are exceedingly rare. His style is rather that of the earlier school of art, hard and formal, but with great beauty of expression and transparency of colouring.

Church of *St. Agata,* supposed to have been founded by Queen Theodolinda. The walls and roof richly painted by *Sorisene* and *Ghitti,* the figures principally by the latter. Amongst the many other paintings are:—*Foppa Giovane,* the Adoration of the Magi, surpassing any other of his works in colouring and in chiar'-oscuro.—*Callisto da Lodi,* St. Agatha on the Cross, together with St. Peter and St. Paul.

Church of *San Giuseppe,* formerly belonging to the Minor friars, and built at the expense of the city. Paintings:—*Romanino,* the three Maries round the Corpse of the Saviour. The Nativity, St. Catherine, St. Paul, and St. Jerome.—*Moretto,* the Descent of the Holy Ghost. A composition, St. Francis, the Virgin, and a portrait of th

donor of the painting.—*Palma Giovane*, St. Anthony of Padua.—*Luca Mombelli*, St. Joseph and St. Sebastian.—*Avogadro*, the Martyrdom of St. Crispin and Crispinianus. Lanzi points out this picture as his *chef-d'œuvre*. In the cloister are some valuable though much-damaged frescoes by the elder *Gandino*, and by *Moretto*.

Church of *San Giorgio*, formerly belonging to a Franciscan convent. Here are to be noticed:—*Bernardino Gandini*, the Martyrdom of the patron Saint.—*Ghitti*, St. George and the Dragon, and another representation of the Martyrdom of the Saint. In the sacristy is an ancient picture of St. George and the Dragon.—*Giovita Brescianino*, a Nativity. Very few of the oil paintings of this able scholar of Gambara exist: some say that this is the only one. He also painted the outside of a house adjoining the church.

Church of *San Faustino Maggiore*, one of the oldest monasteries of Brescia. The bodies of St. Faustinus and St. Jovita were translated here in 843. Three years after, some monks of the then recent order of Benedict were placed here; and they continued in possession of the monastery till their suppression by the French: the present building is, however, modern. Like so many other of the Brescian churches, the walls and roof are covered by frescoes. The tomb of the Saints, forming the high altar, by *Carra*, is fine of its kind. Amongst other pictures is an excellent *Gambara*, the Nativity; one of the largest and best of his oil paintings.—*Romanino*, the constantly recurring groups of St. Apollonius, St. Faustinus, and St. Jovita.—*Gandino Giovane*, St. Honorius and St. Mary the Egyptian. In the cloisters adjoining to this monastery is a vaulted passage with a good fresco by *Gambaro*; and in the conventual buildings, now used as a college, is a very curious picture by *Cossale*, representing the supposed miracle worked by the saints Faustinus and Jovita when Brescia was besieged by Nicolo Piccinino, on which occasion they were believed to hurl back the cannon-balls the enemy.

Church of the *Carmini*. The Carmelites were invited to Brescia about the year 1345: and the present church was built for them at the expense of the city. In the 17th century it was re-ornamented by the frescoes of *Sandrino*, *Gandino*, *Rama*, *Barucco*, and *Ferramola*.—The Apostles and the Sibyls are by *Gandino*, *Rama*, and *Barucco*. Some of the vaultings, with figures on an azure ground, by the elder *Foppa*, are vestiges of the former decorations of the structure. Amongst the paintings are:—*Gandino*, Martyrdom of St. Ursula; St. Peter receiving the keys.—*Palma the younger*, the Archangel Michael.

Church of *San Giovanni Evangelista*. This is the primitive church of Brescia, having been founded in the 4th century by St. Gaudentius; but it was rebuilt in the 16th century. This church contains many of *Moretto's* best productions: the Slaughter of the Innocents, St. John departing from his Father Zacharias, St. John preaching in the Desert; a group, the Virgin and Child, with St. John, St. Augustine, and St. Agnes. Others were the result of the competition between him and *Romanino*. The paintings so produced by the rival artists are placed opposite to each other; those of *Moretto* are on the rt. hand, and represent the Fall of the Manna, Elijah sustained by the Angel, the Last Supper, the Evangelists and Prophets. The paintings by *Romanino* are on the l.; the Raising of Lazarus, St. Mary Magdalene in the House of the Pharisee, the Holy Sacrament offered to the Veneration of the Faithful, Evangelists and Prophets. Another *Romanino*, and in a different style, is the Marriage of the Virgin; it is reckoned one of his best productions.—*F. Paglia*, the Assumption.—*Giovanni Bellini*, the Three Maries weeping over the Body of the Saviour (excellent), in the chapel of the *Santo Sagramento*.—*Grazio Cossale*, an Apocalyptic Vision—a striking composition. In the chapel of the Baptistery is a beautiful picture in the style of *Francia*, Saints in adoration of the Trinity; to which *Jandine* added S. Pietro Martire.

Church of *Santa Maria delle Grazie*,

successively tenanted by the Umiliati, the Jeronymites, and the Jesuits. Curiously ornamented with very rich compartments of gilded stucco work, and ample frescoes by *Antonio Gandini*, *Fiamminghino*, *Marone*, *Pilati*, *Rossi*, and *Rama*. Other paintings:—*Pietro Rosa*, St. Barbara kneeling before her Father in Expectation of Death, scarcely inferior to Titian.—*Moretto*, the Nativity, over the high altar; several saints also introduced; an excellent early picture.—*Ferramola*, the Virgin and Child, with St. Jerome and other Saints; some attribute this picture to the younger *Foppa*.—*Gandini sen.*, the Purification.

Church of *San Pietro in Oliveto*, altered and partly rebuilt by Sansovino. This church was successively possessed by the Celestines, by the canons regular of the order of the Beato Lorenzo Giustiniani, and by the Carmelites, and it is now used as a chapel to the ecclesiastical seminary. It is rich in specimens of the Brescian school.—*Foppa the elder*, St. Ursula, St. Peter, and St. Paul, upon gold grounds.—*Vincenzio Foppa*, Our Lord bearing the Cross; considered as the *chef-d'œuvre* of this artist. The outlines are somewhat hard; but the expression of the countenances and the harmony of the tints fully compensate for this defect.—*Moretto*, the High Altar, a singular but fine composition. Above is the Virgin, between Justice and Peace; below, St. Peter receiving the Keys, and St. Paul a table, signifying his Commission to preach the Gospel. Over a second altar is another allegorical composition—St. John the Evangelist and the Beato Lorenzo listening to the Advice of Wisdom; a 3rd has the Fall of Simon Magus, and St. Peter and St. Paul helping the Church.—*Ricchino*, 4 large subjects from the life of Moses. The roof is richly decorated.

Church of *San Salvatore*, annexed to the monastery of Sta. Giulia. This noble building, erected by Desiderius King of the Lombards, is now turned into a barrack. The E. end is tolerably perfect.

Church of *San Clemente* boasts of what are considered as the five best paintings of *Moretto*:—a large altarpiece, a group of female saints, Lucia, Cecilia, and Barbara, thoroughly Raphaelesque; St. Ursula and her Companions; Abraham and Melchisedec, St. Jerome and St. Paul; and the great painting over the high altar. They exhibit great command of pencil and richness of colour.

Church of *Santa Maria Calchera*, not remarkable for its architecture, but containing a picture considered the masterpiece of *Romanino*. It represents the patron saints of Brescia—Apollonius, Faustinus, and Jovita. Other good paintings are:—*Camillo Procaccini*, San Carlo in Prayer.—*Moretto*, the Magdalene at the Feet of our Lord; St. Jerome and St. Dorothea.—*Calisto da Lodi*, a small but fine picture in distemper, the Visitation, over the High Altar.

Church of *Sta. Eufemia*, a very ancient foundation, but entirely rebuilt. The high altarpiece is by *Moretto*; St. Euphemia and Justina, and St. John the Baptist. In the cloister are the remains of some of the best frescoes by *Gambara*, representing a series of Scripture subjects. The French turned the monastery into barracks, and the smaller frescoes are now all but ruined.

Church of *Santa Gaetano*, formerly belonging to the Theatines. Paintings:—*Alessandro Maganza*, the Annunciation, the Flight into Egypt, and Saints Lucia and Barbara.

Church of *il Santo Corpo di Christo*, formerly belonging to the Franciscans, and afterwards to the Jesuits. This church contains a very fine monument of the 16th century: its principal ornaments are Scriptural histories, of admirable workmanship. There are no inscriptions, but it is supposed to contain the remains of Antonio Martinengo, a very able commander in the Venetian service, slain in a skirmish with the Spaniards, 1526.

Church of *San Faustino in Riposo*, a chapel or oratory, so called in consequence of its being the spot where Bishop Amphigius rested with the bodies of Saints Faustinus and Jovita, when they were translated from the

present church of Sta. Afra to Santa Maria in Silva, and hence to San Faustino Maggiore. It is said that on this occasion blood flowed from the dry bones, in order to dispel the incredulity of the "Duca Namo," who has so strangely passed from the lays of romance to the legends of Hagiology. This scene was painted at the expense of the city by *Moretto;* but the painting having been damaged, it was copied by *Bagnadore*. It is not opened to the public, except upon principal holidays: at other times the zwanziger will open it.

Sta. Julia. This chapel is one of the latest works of the Lombard dynasty. It formed part of a large convent founded and built by Desiderius, the last Lombard king. The foundation was, at first, in honour of the Saviour; but Ansa, the wife of Desiderius, having imported from Corsica the body of the African virgin, Sta. Julia, and enriched the convent with so precious a gift, the name of the saint finally reigned alone. Anselperga, a daughter of Desiderius, was the first abbess of the convent. The convent has been turned into a barrack; but this chapel, which stands at one angle of the court, remains in a very perfect state, and, with its cupola and arcades, is a pleasing specimen of the Lombard style.

Besides the before-mentioned churches, all of which contain many more paintings than we have noticed, there are several others:—*San Carlone, La Misericordia, SS. Cosimo e Damiano, Sant' Agnesi, Gli Angeli, Sta. Croce, Sta. Orsola, La Madonna al Mercato di Lino, Sant' Ambrogio, San Zenone, Congrega Apostolica, Sta. Maria della Consolazione, San Tomaso, Sta. Chiara*—all containing objects worthy of notice.

Palazzo della Loggia. Several of the first architects of the 15th and 16th centuries have successively worked upon this beautiful building, which was intended for the palace of the municipality, or town-hall. The decree directing the erection of the building was passed in 1467; but it does not appear that much progress was made till about 1490. Bramante is supposed to have designed the front; but this point is contested, and it has been attributed to a *Tomaso Formentone*, of whom little is known. It was continued by Sansovino, and completed by Palladio; yet the rich, varied, cinquecento style predominates, and it is one of the finest specimens of its kind. The general outline is that of the old Lombard town-hall: 3 rich arches form the ground-floor; an arcaded court is seen receding beneath them. Above is the council-chamber, with the *Ringhiera* projecting over the piazza: an open staircase is on the side of the building. The order is a fanciful composite; the pilasters and friezes are covered with rich-sculptured scalework, foliage, and capricci, in the style of the baths of Titus. The keystones of the groinings are sculptured with half-length figures, and with shields of arms. The entrance to the lower chambers is a small triumphal arch, composed, like the whole building, of the richest marbles.

The exterior is covered with sculpture. The fine series of medallions, representing Roman emperors in borders of coloured marble, are by *Gasparo di Milano* and by *Antonio della Porta*. The fanciful candelabra trophies by *Fostinello, Casella, Colla, Martino della Pesa*, and *Giovanni da Lugano:* Justice, and the Saints Faustinus and Giovita, by *Bonometti;* Faith, by *Frederico da Bagno*—all artists of high merit, though their reputation is lost amidst the greater names of Italy. The magnificence of the interior originally fully corresponded with the exterior; but, on the 18th of January, 1575, the whole was in flames. The proclamation issued by the governor attributed the fire to design. The reward offered to those who should give information which might lead to the conviction of the offenders was 2000 crowns, and the pardon of any two *banditi* whom the party giving such information might name. But the Brescians were offended about this proclamation, for it was currently believed that the real instigators of the fire were in the Palace of St. Mark, and that the illustrious Signoria had paid the incendiary. The motive for the act was (according to report) the

wish to destroy certain charters of liberties granted to the Brescians by the emperors, and confirmed by decrees of the republic under the Doges Francesco Foscari and Leonardo Loredano. Those who raised or believed such a report do not seem to have felt that the government had much more effectual means of restraining the Brescians, if they thought fit, than by burning the old parchments. Some very fine paintings by Titian were destroyed by this fire. In the great but rather neglected chambers used for business there are still some paintings not without interest:—*Foppa:* St. Faustinus and St. Jovita, from the walls of a demolished church; unskilfully restored. St. Veronica and our Lord; a fine picture.—*Giulio Campi:* a series of eight drawings in distemper, the subjects of all relating to the administration of justice; Susanna and the Elders; Charondas slaying himself; Zeleucus and his Son; the Punishment of Sisamnes by Cambyses; the Judgment of Solomon; Philip of Macedon condemning himself in costs and damages upon reversing his own unjust decree; Titus Manlius sentenced by his Father; Trajan and the Widow.—*Mombelli:* a Pietà.—*Marone:* four subjects from the Life of St. Peter; the Transfiguration. A large picture represents the passing of judgment, 13th Sept. 1710, by the Inquisitor-General, assisted by the Bishop of Brescia and the Venetian authorities, upon Giuseppe Beccarelli, a priest, who, following up the doctrines of Antinomianism, maintained that the body might commit any sin provided the soul was pure. He was condemned to the galleys, a sentence afterwards commuted into imprisonment. The picture has no peculiar merit, but it is remarkable as an historical document, the decree against Beccarelli having been the last proceeding of the Inquisition in this part of Italy.

Torre del' Orologio. This tower rises out of a picturesque portico and arch. It is a fine structure, and has an enormous dial, with its figures going on to XXIV. It marks the course of the sun and the moon; and two men of metal, of the size of nature, as at old St. Dunstan's, strike the hours. It was put up in 1522, and was much admired in its time; and the citizens were most liberal in decking it with gold and azure.

Torre di Pallade: this tower is also called *Torre dei Palladini*, and *Torre della Pallada.* The classic school of antiquaries suppose it stands upon the site of a Temple of Pallas; and a statue of the Athenian goddess affixed to the basement probably resulted from this conjecture: the *romanticists* maintain it derives its appellation from the companions of Charlemagne; whilst a third set of matter-of-fact etymologists say that it was so called from the *pali* (stakes or palings) surrounding it when it was part of the fortifications of the city. Be that as it may, it is a fine and perfect specimen of castellated architecture, with a great projecting base and lofty battlements: it now serves as the town belfry. At the base is a fountain (1596), from the designs of Pietro Maria Bagnadore.

The *Broletto*, the ancient palace of the republic, is a huge pile of brick. A tower rises out of the building, surrounded by the deeply-cleft Italian battlements. Where the terra-cotta ornaments are perfect they are very beautiful, particularly in a great circular window. The style is characteristic of the times in which it arose, probably between 1187 and 1213. Before the invasion of the French the interior contained excellent paintings, and many objects of historical interest; amongst others, the portrait of *Brigida* or *Braida Avogadro*, who, armed with spear and lance, led on a squadron of Amazons, who fought with considerable efficacy in defending the city when besieged by Niccolo Piccinino in 1438, deeds recognized in three decrees of the republic. The French sold the best articles, destroyed others, cleared out the whole; and the Broletto was turned into a barrack. It is now employed for public offices: one fine chamber retains its paintings on the ceiling; the subjects are from the Apocalypse, by *Lattanzio Gambara;* Ve-

nice triumphant, and St. Nicolas of Bari, by *Gandini.*

The *Biblioteca Quiriniana* was founded about 1750 by Cardinal Quirini, a diligent cultivator and munificent encourager of literature. To him we owe the collection of the works of Cardinal Pole, so essential as documents in the history of England. Here he placed his most ample collections, adding a noble endowment, which is partly employed in increasing the collections. It now contains upwards of 90,000 volumes, including many early printed books and curious manuscripts, besides objects of antiquity. A few may be noticed:—A copy of the Gospels, written in gold and silver upon purple vellum, of the 8th century. Various charters of the 8th, 9th, and 10th centuries, formerly in the archives of the monastery of *Santa Giulia.* A Koran, upon cotton paper, of early date and great beauty. The "Croce Magna," of Byzantine workmanship, set with ancient gems. Three valuable ivory diptychs. The first in honour of Manlius Boetius, who became consul in 487, and who was the uncle—or, as some say, the grandfather—of the celebrated Boetius. On one side he is represented in his consular robes; on the other presiding at the games of the Circus. Another diptych of Lampadius, consul A.D. 530: he also is represented as presiding at the games. A third diptych, viz. *Dittico Quiriniano,* said to have belonged to Pope Paul II. (1464-1471), and, afterwards passing into the possession of the Cardinal, he gave it to the library. There is much doubt, however, as to the origin of this piece of antiquity. The subjects are mythological—Paris and Helen on one side, and a group of Paris and Helen crowned by Love on the other. Many good judges have suspected that it is modern: the workmanship is beautiful at all events. There are a few good pictures in this collection, amongst which are:—*Moretto:* the Virgin and Child, and St. John. *Titian:* the Virgin and Child. *Zuccarelli:* San Girolamo taking care of Orphans. This artist rarely painted any subjects excepting small landscapes, and hence this specimen is rather remarkable. A very extensive collection of engravings, both wood and copper, from the first invention of the art, formed by Count Martinengo, and bought by the government for the library.

Brescia contains some good private collections of pictures, the relics of its former splendour.

Galleria Averoldi. The Palazzo Averoldi was built in 1544, and the family have been long distinguished as cultivators and protectors of art. Amongst the pictures are fine portraits by *Morone, Paris Bordone, Callisto da Lodi, Girolamo Savoldo, Romanino, Richino,* &c.; landscapes by *Paul Brill* and *Tempesta;* and by *Titian* is an Ecce Homo; a Virgin with two Saints, by *Carpazio;* a Virgin and Child, by *Giovanni Bellini;* several specimens by *Romanino,* amongst which a St. Alexander is almost equal to Titian; a Holy Family, by *Boccaccio Boccaccino;* and several *Morettis,* &c. There is also here a fine collection of medals, often quoted by Goltzius and the earlier numismatic writers.

Galleria Lecchi. A large and valuable collection of pictures:—*Titian* [?], Portraits of Paolo Veronese and of Fracastoro; of a Husband and Wife, by *Morone;* of Cosmo de' Medici, by *Bronzino;* of the brothers della Torri, by *Lorenzo Lotto;* of a young Woman, by *Paris Bordone;* and others by the hand of *Andrea del Sarto, Tintoretto,* and *Vandyke.* In this collection are landscapes by *Poussin, Bernardino Luini, Salvator Rosa,* and *Wouvermans;* besides which are fourteen historical subjects by *Titian;* twelve by *Paul Veronese;* one by *Tintoretto,* Cynthia in her Car; St. Agnes, by *Domenichino;* a Presentation in the Temple, by *Francia;* Orpheus and Eurydice, by *Giorgione;* San Rocco, by *Pordenone;* and several pictures by *Moretto, Romanino,* and *Gambara.*

Galeria Tosi. Here is the celebrated *Raphael*—the Saviour, formerly in the possession of the Mosca family. Passavant speaks highly of it; painted about 1505. The Holy Family, *Frà*

Bartolomeo, once belonging to the Salviati of Florence; a Battle-piece, by *Borgognone;* a Holy Family, by *Andrea del Sarto;* Venus adorned by the Graces, *Albano:* Sir Isaac Newton, *Palagi;* Portraits by *Morone d'Albino*, *Titian*, *Tintoretto*, and specimens of the works of *Luca von Leyden*, *Mantegna*, *Teniers*, *Landi*, &c. *Canova*, *Thorwaldsen*, and *Monti* have contributed in sculpture to adorn this gallery, which contains also a large assemblage of objects of virtù, and of natural history; coins, rare books, and a beautiful collection of prints. Count Tosi died a few years ago, and left his valuable collection to Brescia, and it is now open to the public. The coins are in the Biblioteca Quiriniana; the pictures, statues, &c., still (1845) remain in the Palazzo Tosi; and it is not yet known what will become of his gallery.

Galleria Fenaroli. Fine portraits by *Morone*, *Velasquez*, *Vandyke*, &c.; landscapes by *Poussin*, *Tempesta*, *Sal. Rosa;* views of Venice, by *Canaletti;* Hercules strangling the Nemean Lion, by *Rubens;* the Adoration of the Magi, by *Paul Veronese;* the Magdalene, by *Guido;* samples of *Moretto*, *Callisto da Lodi*, *Guercino*, &c. Also several specimens of sculpture by modern artists.

Near the Galleria Fenaroli is the *Casa Rondi*, where there is a group carved in ivory by *Van Obstat*, representing the Sacrifice of Abraham: the draperies are in wood. The workmanship is poor, but it is the largest group ever executed in ivory. Van Obstat was one of the founders of the Academy of Painting at Paris.

Palazzo Martinengo Colleoni. A portrait called Caterina Cornaro Queen of Cyprus, attributed to *Titian:* below is a kind of basement, on which she is represented in profile, in chiar'-oscuro, and on which are the initials *T. V.*, which still, however, leave some doubt as to its author. Like all the portraits appropriated to Caterina Cornaro, it is doubtful whether it be truly given to her, inasmuch as she was dead in 1510, before Titian could have painted her.

The gay external decorations of the houses of Brescia form, or rather formed, a peculiar feature of the city; but they are rapidly disappearing, from time and from neglect. In the *Strada del Gambaro* are some curious frescoes, on which Romanino was first employed; but *Gambara* having married his daughter, Romanino transferred the order to his son-in-law as part of the young lady's fortune. On the exterior are various classical subjects:—the Rape of the Sabines; passages from the Iliad; Eneas and Dido; Europa and Jupiter; the Continence of Scipio; Mutius Scævola; Lucretia; Asdrubal at the feet of Scipio; and some others, with a great variety of accessary ornaments in the fresco, showing wonderful fancy, and, though less grace, yet perhaps even more originality than that exhibited by Perino del Vaga, in decorations not dissimilar in character.

Palazzo Martinengo Cesaresco is remarkable for its very beautiful architecture.

Palazzo Martinengo della Fabrica, an extensive and sumptuous edifice; one chamber finely painted by *Moretto.*

In the *Corso de' Mercanti* is a house covered with frescoes by *Gambara;* the subjects are allegorical, and seem to represent the three principal stages of human life, youth, manhood, and age. *Contrada della Loggia*, also allegorical; these have been nearly all whitewashed. The principal subject was Envy exciting the bad Passions of Mankind; and it is supposed that Gambara intended thereby to signify his feelings upon the preference which Titian obtained in being employed upon the paintings in the Palazzo della Loggia.

"A whole street, *Il Corso del Teatro*, has the fronts of the second-floor story painted with a series of scriptural, mythological, and historical subjects, attributed to the Cavaliere Sabatti. They have suffered very much owing to their complete exposure to the weather, but the warm colours have remained, and in many portions are thoroughly well preserved. Some of the actions of the figures in these subjects, judging from their remains are very grand, and equally so is the style in which they were drawn; man

of the deep but brilliant lake tones are worthy a Venetian."—*S. A. Hart, R.A.*

Casa Sabate contains an apartment, upon the walls of which *Gambara* has painted the mythological deluge, dated 1568. Gambara's own house is No. 318 in the *Contrada delle tre Spade*, behind the bishop's palace. The paintings on the outside were vilely defaced, soon after they were finished, by his professional enemies: he quickly repainted the front, but the work is now nearly destroyed by a greater enemy—Time. One figure, Atlas supporting the Globe, with the well-chosen motto, "indefessus labore," may just be discerned: the paintings in the vestibule within are better preserved. *Casa Scaglia;* a fine apartment, with the Marriage of Pirithous and Hippodamia. *Casa Valotti* has a ceiling with allegorical figures.

The *Campo Santo* was begun in 1810, the work of the locally celebrated architect Vantini. It is much admired. The government exercises a surveillance over epitaphs: in order to insure their being perfectly loyal and orthodox, none are allowed to be put up until approved by the censors of the press.

ROUTE 26.

BRESCIA TO VERONA AND VENICE.

15¼ posts, 134 m.

1½ *Ponte San Marco*, on the Chiese.

The road to Verona retains the same character as on the approach to Brescia, with abundance of dark-watered canals, until ascending you reach

Lonato, a small town on the W. declivity of a range of hills that border the Lake of Garda, and extend to Castiglione and Volta on the Mincio. Lonato is celebrated in the military history of Napoleon as the scene of one of his most brilliant *faits d'armes*, on the 3rd Aug. 1796, when he defeated the rt. wing of the Austrian army under Wurmser, and which was followed two days afterwards by the still more decisive battle of Castiglione, which sealed the fate of the Austrians in Italy. There is here a church with noble dome. The mountains coasting the Lago di Garda now come in sight. The shores of the lake at the southern end are flat, but the upper end is enclosed by fine mountains, among which *Monte Baldo*, on the north-eastern shore, is the most conspicuous. This lake, the Benacus of the ancients, is formed by the river Mincio, which descends from the Tyrolese Alps, and has been always celebrated for the violent storms by which it is frequently agitated, giving its waters the appearance of the sea:—

Fluctubus et fremita assurgens Benace marino.

1 *Desenzano.* (*Inns:* Albergo Imperiale is not remarkable for comfort; it is expensive, and not over clean;—Vittoria, on the Lake, with a garden;—Posta Vecchia.) *Vino Santo* is a good wine here; 3 francs a bottle; the best and oldest 5 fr. The road, as far as Peschiera, runs near the lake, and passes the S. extremity of the Promontory of *Sermione*, at the opposite or northern point of which are the Roman ruins which have long passed as the "villa of Catullus." They do not retain any architectural ornaments, but are massy and well constructed, and appear to have formed a parallelogram of nearly 600 feet in length on the longest side; and its extent, and the traces of former magnificence, prove that this building could not have been the poet's abode. The Scaligerian castle of *Sermione* is a picturesque object, with its towers and forked battlements. The church of *San Pietro* in the village of Sermione is an ancient structure, with frescoes bearing date 1321. Amongst these are tablets representing the Last Judgment.

From Desenzano pleasant excursions may be made to *Salo*, *Isola de' Frati*, *Valle delle Cartiere* (i. e. the paper-mills), *Limone*, and *Bugliaco*, and *Riva di Trento*, and to return by *Torre*, *San Vigelio*, *Garda*, and *Lacise*, one of the most interestingly varied countries of Upper Italy, and to the battle-field of Castiglione, 7 Eng. m. off.

The steamer "*Benaco*," of 42-horse power, runs between Riva and Desenzano, along the shore on the Brescia side, and between Riva and Lacise,

along the eastern shore, all the year round. Its times and places of starting were as follow:—from Riva to Desenzano every Monday and Friday; from Desenzano to Riva every Tuesday and Saturday; from Riva to Lacise and Peschiera every Wednesday, returning the next day.

Returning to the main road, you pass through *Rivoltella*, near which is, on the rt., the *Villa Arrighi*, ascribed to Palladio. The lake here gains upon the shore; in other points the shore is advancing, in consequence of the débris brought down by the mountain streams.

Peschiera, a strongly fortified town, on an island in the Mincio. Here the discharge of the Lago di Garda forms the Virgilian Mincio. (See Mantua.) Peschiera has been very strongly fortified of late years, first by Napoleon, and since by Austria: it has been the scene of many sanguinary conflicts. It underwent a siege of seven weeks in 1848, when it surrendered to the Piedmontese army under Carlo Alberto.

1½ *Castel nuovo*, above which are the fine ruins of an antique fortress. This town was burned by the Austrians in 1848, and under circumstances of great atrocity, for having allowed itself to be occupied by one of the Lombard free corps, under Manara: only two houses and the church remained intact after this horrible act of military vengeance. A good road leads from Castel nuovo to Pastrengo, the site of one of the brilliant *faits d'armes* of the Piedmontese army in 1848, and to the valley of the Adige, which it crosses at Ponton, to join the high road from Verona to the Tyrol.

Ca de' Capri. Pass by the village and church of *San Massimo*, which contains some good frescoes copied from Raphael.

1½ *Verona* (*Inns:* Albergo Imperiale delle Due Torri; table-d'hôte at half-past two, at 8 francs; private dinners 5 francs a head;—La Torre di Londra; —and the [illegible]i: all very good), Verona being now situated on the railroad from Milan to Venice, several trains start daily for the latter city, and Vicenza and Padua, whilst the traveller will find ample means of prosecuting his journey in the opposite direction by diligences and post-carriages to Brescia and Milan. A malleposte for 3 passengers leaves Verona for Milan at midday and at 8 P.M., performing the journey in 16 hours, fare 25 fr.; and Barbesi, the owner of the Due Torri, lets carriages for Milan, served by post-horses, at the following rates:—a carriage for 4 persons, 180 fr., in 15 hours; a diligence for 8 or 10 persons, in 18 hours, 280 fr. 3 or 4 railway trains daily to Mantua, and from thence by diligence and malleposte to Florence, Parma, and Modena; and a diligence every day to Inspruck by Trent and Botzen at 1 P.M. Verona now contains 60,000 Inhab. From its vicinity to the Alps the climate is somewhat sharp, but healthy, and the people are well looking. Fruit and flowers are excellent, as may be seen in the Mercato delle Erbe every morning. The city is divided into two unequal portions by the Adige. The treaty of Luneville, 1801, gave the smaller portion on the l. bank to Austria, the remainder to the Cisalpine republic. This division of one city occasioned great inconvenience to the inhabitants, who, in crossing the middle arch of the bridge, entered into a foreign territory; but their trouble soon ended by the French getting the whole. The site of Verona has been considered as the finest in the N. of Italy. Such superlatives are always matters of fancy; but the blue hills and mountains beyond, the rushing stream, and the finely varied landscape, dotted with villas, surrounded by groves, in which the tall dark cypress contrasts with the other trees, deserve the vivid picture which they have received from Berni:—

"Rapido fiume, che d'alpestra vena,
Impetuosamente a noi discendi,
E quella terra sovra ogn' altra amena
Per mezzo, a guisa di Meandro, fendi;
Quella che di valor, d' ingegno è piena,
Per cui tu con più lume, Italia, splendi,
Di cui la fama in te chiara risuona,
Eccelsa, graziosa, alma Verona.

"Terra antica, gentil, madre, e nutrice
Di spirti, di virtù, di discipline;
Sito che lieto fanno anzi felice
L' amenissime valli, e le colline,
Onde ben a ragion giudica e dice
Per questo, e per l' antiche tue ruine,
Per la tua onda altiera che la parte,
Quei che l' aguaglia alla città di Marte."

The river *Adige*, called *Etsch* in the Tyrol, flows through the city with great rapidity. It is crossed by four bridges, and turns numerous floating watermills anchored across the stream. The floods of the Adige are tremendous. One, which took place in the 13th century, is commemorated in the ancient frescoes of the cathedral, and they have continued to modern times. By such a flood in 1757 the *Ponte delle Navie* was entirely carried away. On the 31st of August, 1845, after three days' hard rain, the greater part of the town could only be traversed in boats. The expense of maintaining the channel and banks of the Adige is, consequently, very great. In Austrian Lombardy there are 40 navigable rivers, which cost the state annually 1,233,750 Austrian lire, of which the Adige is charged with 480,460 Aust. lire, and the Po only with 203,615 Aust. lire.

The distant aspect of "*Verona la degna*," with its serrated walls and lofty towers, is very peculiar, and it contains various remarkable objects.

Of these, that which first attracts the attention of the stranger is the *Amphitheatre*. It is supposed to have been built between 81 and 117 of our era, that is to say, to be contemporary with the Coliseum. The interior is nearly perfect, which it owes to the continuous care bestowed upon it. Most of the other Roman amphitheatres have suffered exceedingly from having been converted into fortresses, as at Arles and Nismes, or considered as quarries for materials, as the Coliseum. The outer circuit was greatly damaged by an earthquake in 1184. The ruined portions appear to have been carried away and employed on other edifices, but the mass itself was diligently preserved. By a statute passed in 1228 it was enacted that every podestà, upon taking office, should spend 500 *lire* upon the repairs of the *Arena*. In 1475 penalties were decreed against any one who should remove any of the stone; in 1545 a special officer was appointed to take care of it; in 1568 a voluntary subscription was raised for its support; and in 1579 a tax was imposed for its reparation. Other decrees in its favour have been since made; yet, notwithstanding all this care, 4 arches only are preserved of the outer circuit, which consisted originally of 72. The internal aspect of the arena is complete: and though a great number of the seats have been restored, some as late as 1805, yet, the operation having been performed gradually, the restorations are not apparent. The greater diameter of the Amphitheatre is 513 ft.; of the arena 248½ ft. The lesser diameter of the Amphitheatre is 410 ft.; and of the arena 147 ft. The circumference is 1470 ft., and the height of what remains is, from the original pavement, 100 ft. It is built of Verona marble, the substructions and vaultings beneath the seats being of good Roman brickwork. "The seats continue nearly in one slope from top to bottom, nor is there any evidence that they were divided by *præcinctiones* (*i. e.* broader steps, leaving a passage behind the seated spectators) into *maeniana*, or stories, as was usual. However, immediately above the *podium* (which is the terrace immediately above the arena, just wide enough to contain two or three ranges of moveable seats) is a wide space which, though never called by that name, is precisely of the nature of a precinction, and the sixth step from this is very narrow; and as it could not be used as a seat, the back of the step immediately below would become a means of communication: it is uncertain, however, whether this is anything more than a bungling restoration.* The steps now existing are 43, each, on an average, as nearly as I could determine it, 16 inches high and 28 wide, and

* There can be little doubt that this narrow step is an imperfect restoration, as it is carried only half way round the amphitheatre.—*P. C. H.*

sloping two inches from back to front. I will not undertake to say that this latter circumstance arises from anything but the settlement of the work; yet I think, from the ancient steps which remain, that these were originally laid with a small slope, to throw off the rain-water. The part which still exists of the outer circuit of the amphitheatre is unconnected with the steps, and, at the upper part, is entirely detached from the rest of the fabric; so that, if we have, therefore, no direct proof of the existence of a wooden gallery, there is at least no evidence against it. The building is much larger than that at Nismes."—*Woods.* So much remains perfect of the corridors and entrances by the vomitories, that a very clear idea of the arrangements of an ancient amphitheatre may be obtained. Some portions of the underground arrangements of the arena have been cleared out within a few years, but these do not afford any sufficient data for solving the much-debated questions respecting the object of substructions of the arena. The numbers sculptured on the arches of the outer circuit to guide the spectators where to present their tickets remain quite distinct—LXIIII. LXV. LXVI. LXVII. Many of the arcades are now occupied by smiths, farriers, and small tradesmen. The interior is frequently used for exhibitions of horsemanship, dancing on the tight rope, fireworks, and dancing dogs. In the 13th century it was used for judicial combats; and it is recorded of some of the Visconti, that they received 25 Venetian lire for every duel fought there.

The *Roman Theatre* is on the l. bank of the Adige; its destruction began at a very early period. A very curious decree of King Berengarius, dated 895, describes it as dilapidated, and permits all persons to demolish the ruinous portions; yet much of it was standing as late as the 16th century, and Caroto, the celebrated painter, delighted himself with drawing and studying its remains. There is now little above ground, excepting fragments principally incorporated in other buildings; but numerous sculptures have been dug up.

Besides the amphitheatre, Verona still contains some remarkable and prominent monuments of the imperial age. The arch commonly called the *Porta de' Borsari*, like the Roman gates of Trèves, of Autun, and that which once stood at Chester, is double. From the traces of the inscriptions in the friezes, it appears to have been built under the Emperor Gallienus, together with the walls of the city in which it is inserted, about the year 265. The style of the architecture is very remarkable; pillars with spiral flutings, small arches or windows between columns and surrounded by pediments, and numerous other anomalies, rendering it a connecting link between the style of the Antonines and that of the darkest portion of these middle ages. The inscriptions were composed of raised letters of metal, fastened by nails to the stones, as in the frieze of the *Maison Carrée* at Nismes, and the words have been deciphered, as well from the position of the holes by which the letters were fixed, as by the marks which they have left. But some antiquaries are of opinion that Gallienus merely caused the gateway to be fronted and ornamented, but that the block of the building belongs to an earlier age. Be this as it may, the Porta de' Borsari, a monument more than 1500 years old, stands in full solidity athwart the crowded street of a living city.

Another fine Roman gateway is called the *Porta de' Leoni:* this, however, is much less perfect than the Porta de' Borsari. It is in better taste, though probably much about the same age. The ornaments are much mutilated; and, as far as they can be made out, it should seem that the lower range of columns is Composite, and the upper Corinthian.

A third Roman arch was the *Arca de' Gavii*, bearing the name of its architect, Vitruvius; not, however, the author, but Lucius Vitruvius Cerdo, who is supposed to have been his freedman.

It was pulled down in 1805, and the French have been accused of having wantonly destroyed it. According, however, to a more probable account, said to be supported by the still existing correspondence of General Popigny, the Veronese were desirous of having the arch removed, and the French general at last gave his consent. Eugene Beauharnois, on hearing of its destruction, gave orders that it should be rebuilt; but this was never done.

Verona exhibits a remarkable series of *fortifications*, of various ages. The earliest are those built by the Emperor Gallienus, of which the *Porta de' Borsari* and the *Arco de' Gavii* were the gates: large masses of this wall remain, but generally incorporated in other buildings. The most apparent portion is in a lane called the *Viottolo di San Matteo*. To these imperial walls succeed, in point of date, the walls attributed to Theodoric the Ostrogoth, and probably not much later than his age. They are of great extent, built of alternate triplets of courses of stone and brick; that is to say, three of each, the bricks placed in what is called herring-bone fashion, a fashion apparent in the churches of this city, and doubtless imitated from this structure. Another line is popularly attributed to Charlemagne: that is beyond the Adige. The fourth was begun by the Scaligeri, the lords of Verona, who crowned them with the forked battlements which render them so picturesque, especially the part beyond the Adige; and the towers which rise upon the bold and picturesque hills add much to the beauty of the town. These last walls are raised upon those of Theodoric. Lastly are the outworks of the Scaligerian walls, begun by the Venetians about 1520, according to the plans of several engineers. Ultimately they were completed by, or at least after the plans of, the celebrated Michele di San Micheli, commonly called Sanmicheli (born at Verona 1484), who was the author of the science of modern fortification used by Vauban and his school. Square and circular bastions had previously been introduced: of the latter kind a very remarkable one is yet subsisting, called the *Bastione delle Boccare*, containing within it a vast bomb-proof casemate, of which the vault is supported by a central pillar. But a circular bastion can never be perfectly flanked; and Sanmicheli, considering this defect, introduced the triangular and pentangular bastion; and the *Bastione della Maddalena* of this city was the first specimen of the defence which has become the basis of the present system of fortification. Sanmicheli also not only flanked the curtain, but all the fosse to the next bastion, the covered way, and the glacis. The mystery of this art consisted in defending every part of the enclosure by the flank of a bastion.

The fortification gates designed by Sanmicheli yet remain. *Porta di San Sisto*, or *del Palio*, is near the centre of the line of the fortifications on the W. and S. sides of the city. "In this gate the mode in which Sanmicheli combined pure and beautiful architecture with the requisites called for in fortification may be seen displayed to great advantage. It is an instance of his wonderful ingenuity and taste."—*Gwilt.* This gate was so called from the game of the Palio which used to be played hard by. Dante has commemorated it by his comparison of the unhappy Brunetto Latini to the victor in the race:—

"Poi si rivolse, e parve di coloro
Che corrono a Verona 'l drappo verde
Per la campagna; e parve di costoro
Quegli che vince, e non colui che perde."
Inferno, c. xv. 121, 124.

"Then back he turn'd, and one of those he seem'd
Who at Verona in the race essay
To gain the mantle green; and might be deem'd
Not he who loses, but who wins the day."
WRIGHT'S *Dante.*

Vasari terms this gate a miracle of architecture.

Porta Nuova.—Through which passes the road to Mantua. "This gate has great architectural merit. It is a square edifice, supported within by a number of piers of stone, with enclosures or apartments for the guards, artillery, &c. The proportions as a whole are

pleasing. It is of the Doric order, devoid of all extraneous ornament, solid, strong, and suitable to the purposes of the building. Except in the middle gate and the architectural parts, the work is rusticated. The exterior façade stands on a wall, with two large pyramidal pilasters of marble rising from the bottom of the fosse; at the top are two round enclosures approaching almost to towers. In the interior, to the two gates near the angles are two corresponding long passages, vaulted, leading to a number of subterranean galleries and rooms. For beauty, however, this gate is not equal to that of del Palio."—*Gwilt.*

Piazza dei Signori. Here are the palaces formerly inhabited by the *Scaligeri*, the lords of Verona, which upon their expulsion became the seats of the municipal government.

The *Palazzo del Consiglio*, in the mixed style of the 15th centy., was built by *Frà Giocondo.* His portrait as architect of the building exists in bas-relief on the building close to the *Arco delle foggie.* Frà Giocondo (d. 1499) was an excellent scholar as well as an architect. He was the first who gave a correct edition of Vitruvius. He discovered at Paris the letters of Pliny. He was also an exceedingly able engraver. Coupled windows and arches supported upon columns, pilasters with elegant arabesques, in a style similar to the Colleoni chapel of Bergamo, adorn other portions, all full of the merit of the cinque-cento style. The Annunciation in bronze, in front of this palace, is a fine work of Giovanni Campagna. This building is adorned with statues of those whom Verona claims as her own; and all celebrated men are claimed as Veronese, who were born within the municipal jurisdiction. They are as follow:—*Pliny the younger*, though stoutly contested by Como, and apparently upon good grounds; for, though he speaks in his epistle of "our Verona," this probably refers only to his rights of citizenship in the city.—*Cornelius Nepos.*—*Macer*, the author of the poem upon the qualities and poisons of herbs and serpents, which, down to the middle ages, enjoyed great popularity.—*L. Vetruvius Cerdo.*—But, above all, *Catullus*, who reflected as much credit upon Verona as Virgil did upon Mantua, this value being assigned to him by Ovid and Martial:—

> "Mantua Virgilio gaudet, Verona Catullo."
> OVID. *Amor.* iii. el. 15, l. 7.

> "Tantum magna suo debet Verona Catullo,
> Quantum parva suo Mantua Virgilio."
> MART. xiv. ep. 195.

And Petrarch echoes the same praise.

Of the modern period, and on the *Volto delle foggie*, is *Fracastorius*, equally eminent as a poet and a physician; but who, unfortunately, chose disease as the subject of his didactic poem; he is one of the three great masters of modern Latin poetry, Vida and Sannazarius being the other two; and Hallam thinks that, though Vida excelled in the structure of his verse, yet that Fracastorius was the greatest poet of three. And, lastly, close to the *Volto Barbaro*, stands *Scipione Maffei*, whom we shall meet again at his tomb. The Palazzo, in one of its first floors, contains the pinacoteca, or public gallery. The best pictures have been taken to Venice, and Verona has only the leavings. Of *Paolo Veronese* his city now possesses little more than the name. Here are two of his productions—the Taking down from the Cross (brought back from Paris), and the Raising of Lazarus. Others are, *D. Brusasorzi*, Pope Gregory with St. Jerome and St. Bonaventura.—*Camerio*, St. Helen.—*Stefano da Zevio*, the Virgin and Child, surrounded by other compartments; a curious picture, with the date 1497.—*Giovanni Badile*, another of the same class, but of earlier date, 1400.—*Maganza*, the Veronese placing themselves under the dominion of the Venetian Republic, 1405; a fine and interesting composition.—*Vittore Pisanello*, a Madonna with Angels and Saints; graceful and pleasing.

"In the third room, No. 82 is an exquisite picture by *Girolamo de' Libri*, St. Joseph and Tobit, with the Angel, in veneration of Madonna and Child.

—No. 88, Two Saints and the Madonna, by the same artist.—No. 96, Venetian School, St. Zeno, and St. Peter Martyr, with a beautiful Madonna and Child on a throne. There is also some good early Venetian painting. In the fourth room, 135, St. Catherine of Alexandria, with a portrait of the donor of the picture, a beautiful distemper, by *G. Francesco Carotto*, natural size.—141, *Bonifazio*, the Doge receiving the Keys of the Town of Verona; a magnificent composition, and interesting for the costume. There is also a small room with early painting from 1300-1400."—*L. G.*

Communicating with the *Piazza dei Signori* on the S.W. side is the *Piazza delle Erbe*, or vegetable-market, which was the Forum of the republican times of Verona, and contains many old and picturesque buildings connected with history. The small open tribune near the market-cross occupies the place of an older building, to which, in republican days, the newly elected Capitano del Popolo, after having heard mass at the cathedral, was conducted, and in which, after he had addressed the people, he was invested with the insignia of office. In after-times the sentences of condemned criminals were pronounced from this tribune. Proclamations were made from it, and debtors were here compelled to submit to a humiliating punishment. If the fountain, in the centre of the Piazza, was first erected by King Berengarius, in 916, it was restored and provided with an additional supply of water by Cansignorio, the ninth ruler of the Scaliger family, in 1368. The same Cansignorio erected the tower which is seen at the further end of the Piazza, and placed in it the first clock erected at Verona. The building at the side of the Piazza, with arcades and pointed windows, is an Exchange, called the Casa dei Mercanti, and was built for that purpose, by Albert Scaliger, in 1301. On it is a fine statue of the Virgin, by *Campagna*. The pillar at the end of the Piazza was erected in 1524 by the Venetians, to whom Verona was then subject, to support the image of the winged lion of St. Mark. The pillar consists of a single block of Veronese marble. The name of the architect, as may still be read on the base, was *Michael Leo*. The bronze lion was thrown down when the republic of Venice came to an end in 1799. At the end of the Piazza near this pillar is the Palazzo Maffei, the residence of the patrician family of which the historian of Verona was a member. It is a highly enriched specimen of the modern Italian style. The fronts of several of the more considerable houses in this Piazza are decorated with frescoes.

On the other side of the Piazza dei Signori are the *tombs of the Scaligeri*. These singular monuments stand close to the church of *Santa Maria l'Antica*. They are enclosed by an iron trellis-work, consisting of open quatrefoils, in the centre of each of which is the *scala*, or ladder, the arms of the family. The origin of the family of the Scaligers is not known. We find them at Verona in 1035. In 1257 two brothers, Bonifacio and Frederico della Scala, of the patrician order, were beheaded by Eccelino da Romano. Their fate first gave the name a place in history. In 1261, after the death of Eccelino, the unanimous voice of the people of Verona, then a republic, raised *Mastino della Scala* to the office of "Capitano del Popolo." He had been a soldier of fortune in the army of the tyrant. He governed Verona wisely and moderately for 15 years. After escaping several state conspiracies, he was killed by some of the members of a disaffected family, who considered that he had aggrieved them by delaying the punishment of an offender against their honour (1277). This assassination took place under the archway in the Piazza de Signori; which retains the name of "*il volto barbaro*" to this day.

The tomb of *Mastino*, as it now exists, is a plain sarcophagus, ornamented only with a cross. The canopy which covered it has been destroyed, and the stones employed for the pavement of the church, whilst the tomb itself was afterwards appropriated by

the Nogarola family. The original inscription is, however, yet preserved.

Mastino was succeeded by his brother Alberto I., who, during 24 years, kept the turbulent factions in order, and sowed the seeds of commercial prosperity. These two superior men were the founders of the greatness of their house. Alberto, who had served as Podestà of Mantua, was exceedingly esteemed and loved for his pacific virtues; and he was installed amidst the shouts of "Viva Alberto, assoluto oggi e per sempre;" and if any portion of the legal power of the old commonwealth had still existed, it now wholly expired. Alberto died in 1301.

A sarcophagus standing on the soil, without inscription, is attributed to *Alberto* by immemorial tradition. Upon it is sculptured the Signore, riding in full state and pride, wielding the sword of state in his hand.

The successor of Alberto was his second son, *Bartolomeo*, a gentle and humane prince, who died in 1304. In his time, in 1302, lived Romeo de' Montecchi, and Giulietta de' Cappelletti.

Upon the death of Bartolomeo, *Alboin* I. was called to the supreme authority by acclamation. Henry of Luxemburg was then prosecuting his plans for the re-establishment of the imperial prerogative; and Alboin in 1311, surrendering his authority as Capitano del Popolo, received it back from the Emperor as Vicar Imperial in Verona; a concession by which the dignity was confirmed to the family.

Alboin, who had been originally intended for the church, was not well able to sustain the government, and he called in the assistance of his brother *Cangrande*, who was associated to him by the Emperor Henry VII., as joint vicar of the empire in Verona. Cangrande was a Ghibelline in heart and soul; and, whilst he acquired the possession of Vicenza, Padua, Feltri, Belluno, and Bassano, by force or policy, the grant of the vicarial powers gave a legitimate character to the dominion which he obtained.

The court of Cangrande was the most magnificent in Italy, and exhibited a combination of military splendour and profuse hospitality and liberality to the stranger, and encouragement to the literature of the age. His palace became the refuge for all who, embracing his political opinions, had in anywise subjected themselves to persecution; and it was here that Dante found an asylum, having been first received by Alboin. Cacciaguida foretells to Dante his retreat, and describes the Court of Verona, and character of Cangrande, in these lines:

"Lo primo tuo rifugio, e 'l primo ostello
Sarà la cortesia del gran Lombardo
Che 'n su la Scala porta il santo uccello;
Ch'avrà in te sì benigno riguardo
Che del fare e del chieder tra voi due
Fia prima quel che tra gli altri è più tardo.
Con lui vedrai colui che impresso fue,
Nascendo, sì da questa stella forte,
Che notabili fien l'opere sue.
Non se ne sono ancor le genti accorte
Per la novella età; che pur nove anni
Son queste ruote intorno di lui torte.
Ma pria che 'l Guasco l'alto Arrigo inganni,
Parran faville della sua virtute
In non curar d'argento, nè d'affanni.
Le sue magnificenze conosciute
Saranno ancora sì, che i suoi nimici
Non ne potran tener le lingue mute.
A lui t'aspetta, ed a suoi benefici:
Per lui fia trasmutata molta gente,
Cambiando condizion ricchi e mendici;
E porterâne scritto nella mente
Di lui, ma noi dirai."

Paradiso, xvii. 55, 92.

"The first retreat,—first refuge from despair,—
Shall be the mighty Lombard's courtesy,
Whose arms the eagle on a ladder bear.
His looks on thee so kindly shall be cast,
That asking and conceding shall change place;
And that, wont first to be, 'twixt you be last.
With him shall one be found, who, at his birth,
Was by this ardent star so fraught with grace,
His deeds of valour shall display his worth.
Not yet his greatness by the world is seen,
So tender is his age; for scarce nine years
Around him whirling have these circles been:
But ere the Gascon's artifice deceive
Great Henry, he, all sordid hopes and fears
Despising, shall a glorious name achieve.
His deeds magnificent shall still proclaim
His praise so loudly that his very foes
Shall be compell'd to celebrate his fame.
Look thou to his beneficence; for he
Of fortunes in such manner shall dispose,
Rich shall be poor, and poor exalted be.
Stamp these predictions in thy memory,
But be they not divulged."

WRIGHT'*s Dante.*

Cangrande, or the Great Dog, died in 1329, having just received the investiture of Mantua as the Vicar Imperial, under Louis the Bavarian. Many conjectures have been made to account for his strange name. It cannot have been given him in consequence of his great achievements, as he bore it from his infancy.

The tomb of Cangrande I. forms a species of portal to the church. It is composed of three stages; columns support the tomb, and through them the church is entered; upon the sarcophagus the Signore is extended in his peaceful robes, girt with his sword of state: above, on a pyramid, is the statue of the warrior, in full armour, mounted on his war-horse. The sarcophagus rests upon figures of mastiff dogs supporting the shield charged with the *scala*, the ladder, the bearing of the family; and the mastiff's head equally appears as the crest of the helm, thrown back upon Mastino's shoulder.

Cangrande was succeeded by Alberto II., his nephew, the sixth della Scala who ruled Verona. The seventh was Mastino II., a nephew of Alberto. With him began the decline of his house; and from this time the history of the family, instead of exhibiting statesmen and heroes, becomes a melancholy and revolting picture of misfortunes and crimes. Mastino II. was vain, weak, and unprincipled. He was surrounded by a brilliant court, and Treviso, Vicenza, Bassano, Brescia, Parma, Reggio, and Lucca, all owned him as lord; and he won Padua from the powerful family of Carrara. He had been an imperialist, and, having abandoned the party which had raised his house to the sovereign authority, Pope Benedict XII. fixed upon him as the head of a general league or alliance of the Guelphs against the Visconti, the leaders of the Ghibelline party. But he lost several of the most important of the possessions which had been united under his authority. He died in 1351.

The tomb of Mastino II. equally exhibits the double effigy; the equestrian warrior on the pyramid, and the recumbent sovereign on the sarcophagus.

The eighth ruler, *Cangrande II.*, who built the Castel Vecchio, and the great bridge adjoining it over the Adige, after a troubled reign of eight years, was murdered by his own brother, Can Signorio, 1359: and it shows in what a demoralised state Italy must then have been, when we find that such a crime did not prevent the perpetrator of it from succeeding to the government. At first he fled, but soon returned, assisted by the Lord of Padua; dethroned and imprisoned another brother, Paolo Albino, who had assumed the command; and he was permitted to reign till he died. He committed a second fratricide on his own deathbed, the crime being instigated by his desire of preserving the succession in his own descendants, which he feared might be endangered if Paolo Albino had been suffered to survive him. Next to ensuring the inheritance of Verona to his sons, his most earnest passion in his last days (he died in 1375), was the erection of his most sumptuous mausoleum.

The tomb of Can Signorio, which forms four stories, also surmounted by an equestrian statue, is exceedingly elaborate. The plan is hexagonal; and six Corinthianised Gothic columns support the lower story. The basement is surrounded by an iron trellis, of richer pattern than that of the rest of the cemetery. Upon the pilasters which support it are the six warrior-saints, St. Quirinus, St. Valentine, St. Martin, St. George, St. Sigismund, and St. Louis. Beneath the gable of the third story are allegorical figures of virtues. Faith, with the star upon her breast; Prudence, Charity, and three others. The figure is recumbent upon a sumptuous sarcophagus. An inscription, cut in Gothic letters, preserves the name of Bonino di Campilione, who was both the sculptor and the architect of this sumptuous pile.

These tombs stand in the old cemetery of Sta. Maria Antica, which had been the family burial-place of the Scaligers before they rose to power.

The tombs are of white marble, in a style which is a mixture of the pointed and the Romanesque. "The desire of the Italians to introduce something resembling the column and entablatures of the Roman architecture renders these monuments much inferior to our own Gothic crosses."—*Woods.*

The rest of the history of the Scaligers may be briefly noticed. Can Signorio was succeeded by his son Bartolomeo II., who was also murdered in 1381, by his half-brother Antonio. The iniquities of the family could no longer be endured. Antonio endeavoured to fasten his own crime on the brothers Melaspina and others. The accused fled to Milan, and persuaded its Duke, Visconti, to attack Antonio. Antonio was easily defeated, and banished from Verona. His son Guglielmo, and his grandson Brunoro, received the appointment of Vicar Imperial of Verona from the Emperor, but were never able to gain admittance to the city. The virtues of the early Scaligers had raised them to power: the vices of their descendants terminated their reign. The Veronese, disgusted with the Scaligers, voluntarily surrendered themselves to the Venetians in 1405.

The *Museo Lapidario* contains a valuable collection of antiques, disposed in a cortile, at the end of which stands the *Teatro Filarmonico.* It was by the *Academia Filarmonica* that the collection was first formed. This society arose from the union of the *Filarmonici* and the *Incatenati*, as early as the year 1543. Their primary object was the study and cultivation of music: the main body consisted of amateurs, but they aided themselves by engaging *professionals* at very liberal salaries. They did not, however, limit themselves to this one object. In 1547 they resolved to institute literary professorships, mathematics, philosophy, and Greek; and by their proceedings the Academia acquired great celebrity. It was suppressed in 1810 by the French. The theatre was built by Bibiena, 1716; but it was afterwards burnt, and it is now dilapidated. In an adjoining apartment are the portraits of members of the academy. Amongst these is that of the painter Domenico Brusasorzi, who was also an excellent performer of the lute, and who chose for his motto, "*in miserid felix.*" The device of the Academy was two Sirens in chains.

To return to the collection of antiques. It was begun by the Academia in 1617; but it acquired its present importance and magnitude by the exertions of the celebrated Maffei, who bestowed upon it his collections, adding to their value by the description which he published of them in the Museum Veronense. Many important additions have been subsequently made. The whole of the *Moscardi* collections were liberally given by the two ladies to whom the inheritance had descended; and from time to time several inscriptions and other monuments found on the Veronese territory have been deposited here. This collection does not contain any objects of peculiar merit as works of art; but it is full of monuments illustrating ancient geography and other points of archæology. The porticoes under which the antiquities stand were built by the Philharmonics, each member contributing a pillar.

The *Castello Vecchio* was built in 1355 by Cangrande II., for the purpose of keeping the city in check after the rising of his brother Frignano. It is yet a noble and picturesque pile, battlemented at the top. Within, the quadrangle has been much modernised, and some fine towers have been demolished.

Immediately adjoining the castle, which is on the banks of the Adige, is the coeval *Ponte del Castello*, also a picturesque object. It is of brick, turreted and battlemented. The arches are of unequal size; the largest is about 161 feet in span. The different views of and from this bridge are admirable.

Upon the l. bank of the Adige rises the *Colle di San Pietro*, where for merly stood the palace of Theodori the *Burg* of *Dietrich von Bern*; wit out doubt built in part of Rom

materials, but in a Romanesque style. Late in the middle ages it retained much of its pristine splendour; and, as the most prominent structure of their city, the inhabitants caused it to be engraved upon their seal. As far as the character of this engraving is intelligible, it agrees with the early descriptions, which state the palace to have been surrounded by porticoes. Many parts of the building were demolished for the purpose of raising the church of San Pietro, which contained several capitals, columns, and other fragments of the *Gothic* structure. In more recent periods (1393) Theodoric's palace was turned into a castle by Galeazzo Visconti, who obtained the lordship of Verona in 1387, when the dominion of the Scaligeri came to an end. But the Visconti lost Verona in 1405, and other fortifications were added by the Venetians, to whom Verona then became subject. The remains of the building were blown up by the French in March 1801. Some portions of the church of San Pietro and of the ancient building yet remain; and the view from the summit repays the trouble of the ascent. Beyond the ruins of the church of San Pietro are the dismantled remains of the *Castello di San Felice*. This also was the work of Sanmicheli. The Colline abound with fossils; and in the history of the science of geology they are remarkable, as being amongst the first which excited curiosity when a specimen of them was presented to the celebrated Fracastorius. He had read about them in Pliny and Theophrastus, and he came to the conclusion that they were not semblances, generated by the plastic force of nature, but that they had been real living animals deposited by the sea.

Churches.

The *Duomo*, called also *Sta. Maria Matricolare.*

The history of the *Duomo* is very obscure, it is attributed to Charlemagne, but it may be shown that he had no hand in this work, though it cannot be clearly shown by whom, or exactly at what time, the existing fabric was undertaken. It appears that a church had been erected before the time of Charlemagne on the spot where the cathedral now stands, in honour of the Virgin. It was built on the site, and with the materials, of a temple of Minerva. This church was repaired thirty years after Charlemagne's death by the Archdeacon Pacifico, as is mentioned in the inscription on his tomb in the church. Had Charlemagne built a new church, it would not so soon have wanted repair, except owing to some accident, of which, however, there is no mention. The tradition of this church having been built in the time of Charlemagne may perhaps be accounted for by the episcopal chair having been transferred here in 806. A new sacristy was built in 1160, and in 1187 Urban III. reconsecrated the existing cathedral. We may conclude, therefore, that the greater part of the existing cathedral was rebuilt in the first half of the 12th centy. The apse at the E. end of the cathedral, and a portion of its sides, are in a very different style from the rest of the building; in a style which is so near a resemblance to the Roman as to permit us to believe that these portions are a remnant of the original church. The vaulting of the *Duomo* was begun in 1402, but not finished till 1514. In 1534 further alterations (the choir, screen, and the chapels apsed from the S. wall) were made under the direction of *Sanmicheli.*

The splendid porch must have formed part of the new building, and must, therefore, belong to the 12th centy. Four columns, supporting two arches, one above the other, and the lower columns resting on griffons, form the porch. This absurd mode of supporting columns seems to have been common in Italy in the 12th and 13th centuries. The celebrated Paladins, Roland and Oliver, who guard the entrance, may be supposed to have been introduced with reference to the traditionary connection of Charlemagne with this building. The Lombard imagery no longer appears as an ornament of the mouldings, but the under-

side of the arch which forms the roof of the porch exhibits a variety of grotesque images and symbols.

Orlando in his rt. hand holds his celebrated sword, upon the blade whereof its name is inscribed, divided thus into its four syllables, Du-rin-dar-da. His oval shield, flat at top, is pointed at the bottom, and ornamented with a species of Etruscan scroll-work. His l. leg and l. foot are armed in mail; the rt. leg and rt. foot are bare. Opposite to him is his companion Oliver: his shield is like that of Orlando; and he is armed not with a sword, but with a truncheon or mace, to which is appended a spiked ball held by a chain. Such a weapon, supposed to have belonged to him, was until the last age preserved in the monastery of Roncesvalles, thus showing the *authority* of the traditions according to which the sculptures were formed. But the most remarkable circumstance is, that the combined peculiarities of the arms and armour of Roland and Oliver are found in Livy's account of the Samnite warriors; and the description which he gives is so singularly applicable to the costume of these statues, that we think it best to give it in the original, in order that the traveller may compare the words of the historian with the effigies which he will see before him.—"The shape of their shield was this; broad above to cover the breast and shoulders, embossed with silver or with gold, flat at top, and wedgelike below,—"spongia pectori tegumentum,"—and the l. leg covered by the ocrea."—The "spongia" has puzzled the commentators, and Baker translates it by "a loose coat of mail;" but Maffei supposes that the *spongia* is the ball wielded by Oliver, and which closely represents a sponge in its form.

In the semicircle over the portal is an ancient bas-relief, representing the Adoration of the Magi; it has been cloured, and the blue ground is yet visible: beneath are three female heads, well executed, inscribed *Fides*, *Spes*, *Caritas*. But the achieves of the cathedral state that these heads represent Bertrada, the mother of Charlemagne, his Queen, and the Queen of King Desiderius; and how is the discrepancy to be explained? Some say that the names of the virtues were subsequently added; but they were probably names assumed for the sake of poetical elegance, just as Alcuin called Charlemagne David, and himself Flaccus, thus anticipating the practice of the academies of modern Italy. It would be in vain to particularise the other architectural features and grotesques of this portal. One only may be noticed. It represents a boar-pig standing upright on his hind legs, dressed in a monk's robe and cowl, and holding in his fore paws an open book, upon which is inscribed A. B. PORCEL. Various attempts have been made to explain this, but it is probably merely a satire of the middle ages against the monks, of which other examples are found beyond the Alps, though few appear in Italy.

The porch of the transept of the Duomo offers many peculiarities, consisting of two stories or ranges of columns, with strange sculptures, mystical or satirical. The interior has been Gothicised. "The piers are very slender and clustered with fillets down the middle of the shafts. The capitals are large, both at the springing of the side arches and of that of the vault; the bases preserve the members of the Greek attic with some peculiar modifications, but without the deepened scotia which we see so frequently in the latter productions of our early Gothic. In beauty this church is inferior to *St. Anastasia*."—*Woods*.

The more modern portions of the Duomo are exceedingly rich. Amongst the altars, the Maffei altar, and that of St. Agatha, are peculiarly elegant. In and about the Duomo are some remarkable monuments.—One inscription commemorates the death and the works of the celebrated Pacificus Archdeacon of Verona (778-846). His name is written in three languages,—*Pacificus*, *Salomon*, *Irenæus*. By him the cathedral, or *Sta. Maria Matricolare*, as it was called before the episcopal seat was removed to it, was extensivel·

repaired. Seven churches were founded by him at Verona. He had great skill as an artist in wood, stone, and metal, and he also invented some machine for telling the hour by night; but there is no reason to suppose that a striking clock is intended. His epitaph also claims for him the merit of having been the first glossator of the Holy Scriptures.— Here is interred Pope Lucius III., who, like many other of the mediæval pontiffs, was driven from his see by the disturbances of the unruly Romans, and compelled to take refuge at Verona, where, after holding a very important ecclesiastical council, he died, 1185. A curious epitaph marks the place of his interment.—An ancient sarcophagus, with the head of Medusa, was afterwards used as the tomb of a noble Venetian. Such adaptations often take place: at Pisa we shall find them in store.

The Duomo formerly boasted of many fine paintings; but several have been removed. The Assumption, by *Titian*, has been replaced here after travelling to Paris. This picture does not need praise, for its beauties would strike the most careless and transient observer. The manner in which the Virgin is represented as floating upwards is admirable. Others worthy of notice are,—*Moroni*, St. Peter and St. Paul; —*Giolfino*, the Last Supper;—*Farinati*, the Virgin and Child;—*Liberale*, the Adoration of the Three Kings. The bronze statue of our Saviour is by *Giovanni Battista di Verona* (fl. 1500). The presbytery in which it stands is by Sanmicheli, and the walls and mouldings are painted in fresco by *Francisco Torbido il Moro*, from the designs of Giulio Romano.

The baptistery, also called the church of *San Giovanni in Fonte*, is said to have been built between the years 1122 and 1135; the older baptistery having been destroyed by an earthquake in 1116; but if these dates be true, it shows how little reliance can be placed upon inferences deduced from style, for the remarkably plain Romanesque manner of the building points to much earlier period: perhaps the supposed rebuilding was only a repair. In the centre is a large octangular font, perhaps more than 30 ft. in circumference, hewn out of a single block of Verona marble. A frieze of Lombard circlets, supported by grotesque heads, runs round the summit. On the faces are represented the following subjects: the Annunciation, the Visitation, and the Birth of our Lord, the Angels appearing to the Shepherds, the Adoration of the Magi, Herod commanding the Slaughter of the Innocents, the Execution of his Decree, the Flight into Egypt, the Baptism in the Jordan. The sculpture is in a rude but forcible style.

The Baptism of our Lord, over the High Altar, is by *Paul Farinati*.

The *Cloister* of the cathedral has been modernised in the upper story, for it was originally a double cloister. It has two ranges of arches in the height of the gallery, each arch rests on a pair of columns, and each pair is of a single stone, the capitals and bases being united. Adjoining is a fragment of what is said to have been a church before the erection of the present cathedral. It is merely a rectangular room, with a groined vault supported on columns.

The *Biblioteca Capitolare* is one of the most important collections in Italy for sacred and Patristic literature. It was first formed by Pacificus, and contains a large proportion of very early manuscripts, some of the 4th and 5th centuries. Here Petrarch first read the Epistles of Cicero; and the library is yet an unexplored mine for the historical, ecclesiastical, and liturgical inquirer. Many of the manuscripts are palimpsests, and one of them furnished the 'Institutes of Caius,' compiled in the reign of Caracalla. It was known that this treatise was the foundation of the 'Institutes of Justinian,' but not a fragment of it could be found. "A rumour, devoid of evidence," says Gibbon, "has been propagated by the enemies of Justinian, that the jurisprudence of ancient Rome was reduced to ashes by the author of the Pandects, from the vain persuasion that it was

now either false or superfluous. Without usurping an office so invidious, the Emperor might safely commit to ignorance and time the accomplishment of this destructive wish. Before the invention of printing and paper, the labour and the materials of writing could be purchased only by the rich; and it may reasonably be computed that the price of books was an hundredfold their present value. Copies were slowly multiplied and cautiously renewed: the hopes of profit tempted the sacrilegious scribes to erase the characters of antiquity, and Sophocles or Tacitus were compelled to resign the parchment to missals, homilies, and the golden legend. If such was the fate of the most beautiful compositions of genius, what stability could be expected for the dull and barren works of an obsolete science."—*Gibbon.*

Years after the death of Gibbon his sagacity was verified by the zeal of Niebuhr, who, when on his way to Rome in 1816, examined the capitular library: two small fragments relating to jurisprudence, not palimpsests, had been published by Maffei, but he had not ascertained their author. Niebuhr suspected that they were parts of the 'Institutes of Caius;' and upon further examination he discovered the whole remainder, or nearly so, of this ancient text-book of the Roman law palimpsested beneath the homilies of St. Jerome, literally verifying Gibbon's words. At the instance of Niebuhr a learned German jurist was despatched to Verona by the Prussian Government, and the result has been the publication of the lost work. The Biblioteca Capitolare also contains inedited poems by Dante, which are shown to the curious, but which are not allowed to be copied, on the plea that this would diminish their value.

The *Vescovato*, or bishop's palace, has been altered and rebuilt at various periods, but principally about the year 1356. One of the cortiles with fanciful columns is striking, and this edifice exhibits in its more modern portions many curious modifications of the cinque-cento style, particularly in the portals attributed to *Frate Giocondo.* Many of the paintings have been carried off, but a series still remains, in the *Sala dei Vescovi*, of the portraits of the bishops of Verona from Euprepius to the Cardinal Agostino Valerio in 1566, by *Brusasorzi;* of course the greater number are imaginary, and therefore as uninteresting as possible; but the artist has given his subjects expression and variety. "In the court of the Vescovato stands a fine colossal statue of a crowned female, marked with the artist's name, *Alessandro Vittoria.*"—*L. G.* "The Vescovato was painted externally on plastered walls."—*P. C. H.*

San Zenone.— This is the most interesting example at Verona of the architecture of the middle ages. It stands at the W. end of the city near the gate leading to Brescia. The first church of any size which was built on the spot where the church of San Zenone now stands was erected in the beginning of the 9th centy., by Rotaldus Bishop of Verona, with the assistance of Pepin, the son of Charlemagne, whom his father had deputed to govern his kingdom of Italy. This church was much injured by the Hungarians in 924. In 961 Otho I. passed through Verona on his way to Rome, and left a rich donation in the hands of the bishop for the restoration of San Zenone. The new church, however, was not begun till 1138, and not finished before the year 1178. The plan of the church is that of the Latin Basilica, without transepts. The style of the building is Lombard. The front is of marble. The sides are constructed with alternate layers of marble and brick.—"The front may be cited as a good example of the early architecture of this part of Italy: the general idea is that of a lofty gable with a lean-to on each side, which, being the natural result of the construction, is, if well proportioned, a pleasing form."—*Woods.* The principal feature of the front is one of the earliest wheel of fortune windows. It was executed by a sculptor of the name of *Briolotus*, who also built the baptistery. An inscription

in the baptistery records this fact, and speaks of the window as a work which excited wonder in those times.

Its allegorical meaning is here made sufficiently clear by the King at the top of the wheel, and the prostrate wretch at the bottom, and the verses both within and without, by which Fortune speaks and addresses the beholders. Maffei gives the inscriptions:—

> En ego fortuna moderor mortalibus una
> Elevo, depono, bona cunctis, vel mala dono.

This is on the external circumference; within is—

> Induo nudatos, denudo veste paratos,
> In me confidit, si quis derisus abibit.

The campanile, which stands by itself, wholly unconnected with the church, was begun by *Abbot Albericus* in 1045, but was not finished till 1178.

The portal is a very rich specimen of those of Italian churches in the 12th century. Whatever the sculpture of that age and country was able to effect is profusely expended upon its decoration, both in marble and bronze. If in these decorations some ludicrous images are retained, the greater part of them attempt to imitate the more correct models of the Roman bas-reliefs. All the figures are rudely sculptured; but the arabesques, which enrich the divisions of the different compartments, are beautifully designed, and not ill-executed. The bas-relief within the portal over the door is said to represent a deputation which was sent to San Zeno by the Emperor Gallienus. Immediately above the arch of the porch is a hand with the fore and middle fingers extended, and the two others bent, in the act of the *Latin Benediction.* It is said that, in the early ages, before the artists thought of making him an old man supported on cherubim, the Almighty was always indicated in this way. On the flanks of the portal appear subjects taken from the Old and New Testament,—the history of Adam and Eve on the l. hand, the principal events in the life of our Saviour on the other, explained in leonine verses in short epigraphs. With these are blended, as usual, subjects taken from ordinary life, and illustrating the manners of the times,—knights jousting at each other; and below the first series is a representation of the chace, popularly called the Chace of Theodoric. The feet of the hunter, who is in Roman costume, are placed in stirrups; and this, according to Maffei, is the most ancient piece of sculpture in which they are exhibited. The dogs have seized the stag, and at the extremity is a grinning demon waiting for the hunter. Some lines underneath designate him as Theodoric, and, according to the vulgar notion, the infernal spirits furnished him with dogs and horses. This arose probably from his being an Arian. The doors are of bronze, enriched with figures in compartments. The pillars, as usual, rest on the backs of animals—lions, symbolical of the vigilance and strength of the church. Round the arch of the portal are symbolical representations of the months of the year, beginning with March. It is to be regretted that this porch is much neglected; and the group of Theodoric and the demon, in particular, is defaced by the urchins who have punched holes in the marble, in order to "smell the brimstone" which it is popularly supposed the fiend gives out by this process.

Adjoining to the church there was a monastery, and adjoining to the monastery a palace, in which the bishops of Verona resided. The palace was burnt down in 809, but must have been afterwards rebuilt, as we find that the emperors lodged at San Zenone when they visited Verona in the 11th and 12th centuries. Its remains consist of a tower and some portions of a wall.

The interior of the church is striking, from the grandeur of its proportions and its elevation. The nave is high, and is divided from the aisles, which are low, by alternate pillars, and piers supporting semicircular arches in pairs. These pillars are less stumpy and of better proportions than the pillars of Lombard buildings in the 7th and 8th centuries, but their capitals show that the Lombard monsters were not en-

tirely discarded so late as the 12th century. From the piers ribs ascend to support the roof of the nave; two only of these ascending shafts support a direct arch across the nave, and the arrangement is not calculated to support any vaulting. The wooden roof is exceedingly curious, and more elaborately ornamented than occurs anywhere else in Italy. The choir is in the pointed style; but this part of the church was rebuilt in the 15th century. The windows in this church, unlike those in the early Basilicas, are of small dimensions. From this architectural change arose that sombre effect which was afterwards considered a merit. Many curious relics of antiquity are disposed about the interior. Of these, the strangest is the statue of San Zeno, awkwardly sitting in a chair. San Zeno is the patron of Verona; he became its bishop in A.D. 362, in the reign of Julian the Apostate. He was an African by birth; and the painted statue represents him as brown as a mulatto, though not with a negro physiognomy. Several of his sermons are extant, and are written with power and eloquence, though in a rude and barbarous style. He is represented in the attitude of benediction. In a little chamber near the entrance is the *Coppa di San Zenone*, a vase of porphyry, from a single stone, the external diameter of which is 13 ft. 4 in., the internal 8 ft. 8 in.; and the pedestal is formed out of another block of the same material. It is of high antiquity, and, according to the legend, was brought by the fiend from Syria, at the behest of the bishop. It originally stood on the outside of the church, and Maffei supposes it to have been intended for washing the feet of the pilgrims before entering the sacred edifice. If so, it would hardly have been elevated on a pedestal.

Many of the altars are adorned with pillars, taken, as it should seem, from some more ancient edifice. In particular, the Altar of the Virgin may be remarked; the columns here are composed of four smaller pillars fastened in a kind of true-lovers' knot. A Roman tomb of Augusta Atilia Valeria is one of the early Christian monuments which formerly abounded in this city. The statue of St. Proculus, executed in 1392 by *Giovanni* son of Master *Rigino*. Several frescoes, one representing the great flood of the Adige in 1239, and probably coeval with the event. A bas-relief, representing two cocks carrying a fox, dangling from a pole, considered as a hieroglyphic of vigilance overcoming craft. Paintings are rather scanty. The best is by *Andrea Mantegna*, which went to Paris, and is now over the high altar. It is one of the most important of the artist's easel pictures in Italy, and represents a Madonna enthroned with Angels, and four Saints on each side. Rich architecture, adorned in front with festoons of fruit, surrounds the composition. There are three more compartments, which have not returned from Paris. Copies however may be seen in the house of Signor Benedetto del Bene, which show the general composition. The church also contains a good store of curious old devotional paintings and tablets. There is also a remarkable sarcophagus, perhaps of the 9th century, serving for an altar: it is worked on three sides. Here is also a most simple sarcophagus, found in 1838, with the bones of San Zeno. It is intended to erect a splendid monument over it.

Under the choir there is a spacious crypt, the semicircular vaulted roof of which is supported by 40 pillars, with capitals of various forms. In and about its recesses are dispersed numerous fragments of ancient frescoes and bas-reliefs, the tombs and statues of the ancient bishops of Verona, Eupreprius and Circinus, and the sarcophagus containing the bones of San Zeno, found in 1838.

The *cloister* of San Zeno consists of arches supported on coupled columns of red marble, united by a little appendage of the same substance at the necking of the column and at the upper torus of the base. On one side is a projecting edifice, sustained by columns of different sizes, which for-

merly contained a large basin for the monks to wash themselves before entering the refectory; but it is now in ruins. The cloister contains many tombs, some always belonging to it, others brought from suppressed churches. Here are the tombstones of *Giuseppe della Scala*, of whom Dante speaks, and of *Ubertino della Scala*, superior of the Benedictines.

Adjoining the cloisters is an old church, built in the same manner as the one which stands close by the cathedral, with groined semicircular arches supported on four pillars, all unlike, dividing it into nine equal squares.

The adjoining cemetery, from which the church and its campanile may be conveniently examined, contains an ancient and singular mausoleum. You descend by a flight of steps, and at the bottom is found an ancient sarcophagus. Over the entrance is an inscription, appropriating it to Pepin King of Italy, who died at Milan A.D. 810. The sepulchre is remarkable, and is evidently made for some person of great distinction; but the inscription is modern, and was put up by a priest in the course of the last century. The water found in the tomb, and caused by the percolation of the rain, is thought to possess medicinal virtues.

San Fermo Maggiore. This church has the epithet of "*Maggiore*" from its size: it is, perhaps, the most interesting after the cathedral and San Zenone. Its foundation may be traced as far back as 751. The crypt appears to have been built in 1065; and the massy piers and plain heavy vaulting are perhaps unaltered. The church is of brick with a good deal of ornament, and the rows of little arches are some of them trefoil-headed. The door of the façade is round-headed, with a profusion of ornamented mouldings. It has no rose in the front, but, instead, are four lancet windows with trefoil heads; and the parts seem more consistent on this account, as the rose window rarely unites well with the numerous intersecting lines of this style of building. Over these is a smaller window, divided by little shafts into three parts, and a small circular opening on each side of it. There is no tracery. The building ends in a gable, whose cornice is loaded with ornament, and three pinnacles rise above it. The interior is a fine and bold Gothic, built between 1313 and 1332. The ceiling is of wood, and not handsome, but is ornamented with a vast number of paintings of saints on the compartments. When seen from the bridge behind the church, a little polygonal building, each face of which terminates in a high gable, composes very richly.

San Fermo has some remarkable monuments. The altar of the *Aligeri* (for thus they say at Verona that the name should be properly spelt, and not Alighieri) is also the monument of the last branches of the family of Dante. It was erected by Francesco Aligeri, sixth in descent from the poet, to the memory of his brothers Pietro and Ludovico. Francesco was eminent for his literary acquirements; he was also much addicted to the study of architecture, and made an excellent translation of Vitruvius. Until their extinction the family of Dante continued in great prosperity and honour. Two of the descendants of *the* Dante took his name; and hence in the epitaph the father of Francesco and his brother is termed "Dante terzo." The wing—the *Ala*—in the shield of the Aligeri, is what the French term an "armoirie parlante;" so also are the *turrets* introduced into the ornaments of the tomb of *Torello Saraina*, an early historian of Verona, whose works may yet be read with pleasure.—*Altar of Torello Saraina*, built by himself, 1523. An excellent cinque-cento specimen.—*Tomb of the Torriani*, erected about the beginning of the 16th century, by Giulio, Battista, and Raimondo della Torre, to the memory of their father Girolamo and their brother Marc Antonio. Both father and son were professors at Padua, and enjoyed the highest reputation. The monument, a lofty altar-tomb, was decorated with bronzes, each by *Andrea Riccio*

or *Briosco*, the architect, at least in part, of the church of St. Justina at Padua. The few ornaments, the bronze sphinxes and the portraits of the Torriani, which remain, are of great beauty: the principal bas-reliefs were carried off to Paris, where they are fixed into a door of painted wood at the Louvre; here the broken and disfigured panels remain as accusers. There is a curious monument to the memory of *Antonio Pelacani* (or, skin the dogs), who appropriately took to wife *Mabilia Pelavicini* (or, skin the neighbours). He was a professor of medicine, and is represented surrounded by his pupils.

Many ancient paintings in and about the church have been whitewashed. Among those paintings which remain are the following:—a Crucifixion, evidently earlier than the time of Cimabue.—*Vittorio Pisanello*, an Annunciation, executed about 1430: the angel is represented as kneeling before the Virgin. The correctness of the linear perspective is characteristic of Pisanello. The Adoration of the Magi: this painting is in a bad light, but has merit.—*Benaglio*, the same subject.—*Domenico Morone*, St. Anthony of Padua.—*Orbetto*, the Nativity.—*Caroto*, the Virgin and Saints, dated in 1528.—*Barca*, a Pietà.—*Coppa*, an emblematical composition,—Verona supplicating the Virgin for deliverance from the Pestilence.—*Dondoli*, the last Supper.—*Giovan Battista del Moro*, St. Nicholas and St. Agostino.—*Torbido*, the Virgin and Saints.—*Crema*, the Virgin with St. Anthony and St. Brandan.—*Caneiro*, the Virgin with St. Peter and St. Paul.—*Francesco Bonsignore*, the Virgin, with the Lady by whom the painting was presented kneeling before her, date 1484.—*D. Brusasorzi*, a Crucifixion, with the Virgin and Saints and the Magdalene. The Gothic pulpit, with fine frescoes of Saints and Prophets, by *Stefano da Zevio*, is remarkable. There are many other works of art in this church, too numerous to be particularised, excepting perhaps the Crucifixion, in bronze, by *Battista da Verona*. The sacristy and cloisters should also be visited. So also the crypt, with curious fragments of frescoes removed from the whitewash with which they had been daubed.

Church of *Santa Eufemia*, abounding in frescoes and paintings, of which the best are those by *Caroto*, in the Chapel *degli Spolverini*. They are considered by a most competent judge as the best and most characteristic of his productions. In the middle picture of the altar are represented the three archangels; in the side panels two female saints. On the side wall Caroto painted the History of Tobias: of these pictures the lower one is graceful; the mother of Tobias embraces her daughter-in-law, while Tobias himself heals the eyes of his blind father. These frescoes are in some parts painted over and much injured.—Besides these are some fine fragments by *Stefano de Zevio*; they are principally heads of saints in fresco.—*D. Brusasorzi*, the Virgin in Glory; below, St. Roch, St. Sebastian, and others.—*Moretto*, St. Onofrio and St. Anthony. There are also several monuments in this church. That of *Marco* and *Pier Antonio Verita*, by *Sanmicheli*, has much merit. Two are remarkable from their connection with Petrarch—the tomb of *Rinaldo di Villa Franca*, one of Petrarch's correspondents, and the tomb of *Pietro del Verme* and *Lucchino* his son. The latter was a Condottiere of considerable fame, to whom Petrarch dedicated his treatise upon the virtues needed for a commander. The cloister is from the designs of Sanmicheli; but it is now used as a barrack.

Church of *Sta. Elena*, adjoining the baptistery of the cathedral: some curious ancient tombs and inscriptions; amongst others that of Theodorius, one of the cardinals of the time of Lucius III.; about 1177. Paintings: *Felice Brusasorzi*, St. Helen and other Saints, a pleasing composition.—*Liberale*, St. Helen and St. Catherine, dated 1490. In a crypt is a curious mosaic, an early Christian monument.

Church of *San Sebastiano*, formerly belonging to the Jesuits, and exhibiting that rich, if not tasteful, ornamentation, for which the churches of thi

order are remarkable. The front is after the designs of *Sanmicheli*, and very magnificent. Almost all the marbles found in the province of Verona are employed in the sumptuous columns and decorations of the altars. The adjoining buildings are now used as the *Ginnasio*, a school for little boys. Here also is kept the communal library, an indifferent collection.

Church of *SS. Nazaro e Celso.* The ancient monastery to which this church belonged is partly destroyed, but in and about it are some remarkable relics of antiquity. In a small chapel, excavated in the side of an adjoining hill, are frescoes, probably of the sixth century, and good specimens of the style of that age. The subjects also which they represent are more than usually varied. The church is partly from the designs of Sanmicheli, but unfortunately mutilated in their execution, the five arches which he contemplated having been reduced to three. It is filled with paintings, many by *Brusasorzi*; — amongst these his favourite subject of a Choir of Angels, painted on the doors of the organ.—*Paolo Farinati* also contributed much to the adornment of this church. His fresco of Adam and Eve is thought to be one of his best productions.—*Canerio*, the Descent of the Holy Ghost. Other fine old pieces in this church are by *Falconetti*, *Monsignori*, *Montagna*, and others. There are also many pictures by modern artists.

Santa Maria in Organo, a very ancient church, erected upon the site of some still more ancient building, called the *Organum*, of the time of the Lower Empire. What this building was has been much disputed by antiquaries. It is doubtful whether it was an arsenal or a prison. The present church was principally built in 1481, as appears by an inscription upon the first column on the rt. hand towards the entry: the façade is by *Sanmicheli*. Within the church, the following objects are worthy of remark:—the *intarsiatura*, or inlaid wood-work of the choir, by *Fra' Giovanni*, a friar of the Olivetan rder, to whom this church belonged, was executed in 1499. *Fra' Giovanni* is considered as the greatest master in this branch of art. In the Chapel of the Holy Sacrament is a candelabrum of walnut-tree wood, carved with beautiful but inappropriate grotesques. Paintings: *G. de Libri*, the Virgin, in fresco.—*Brentana*, the Discovery of the Holy Cross by the Empress Helena. —*Gioifino*, Subjects from the Old and New Testament.—*Farinati*, St. Peter sinking in the Water; St. Gregory feeding the Poor.—*Domenico Brusasorzi*, the Resurrection of Lazarus; the Pool of Bethesda; St. Jerome and St. John.—*Caroto*, the Virgin, St. Vincent, and St. Maur. The sacristy, besides the *intarsiatura* and carving of *Fra' Giovanni*, contains some "beautiful studies, three half-figures in every compartment (of which there are fourteen) of 'padri Benedettini ed Olivetani,' all in white dresses, hooded, relieved on blue grounds, and all in the most perfect condition. Eighteen lunettes contain each two portraits of the popes who have been elected out of these orders. The blue grounds have been relieved by gilding, and have stood perfectly. These works are all by *Moroni*. Vasari justly speaks of this place as one of the finest sacristies in Italy." —*S. A. Hart, R. A.* Among the portraits is that of *Fra' Giovanni*, over the door leading to the altar. In the adjoining cemetery are curious ancient tombs.

San Giovanni in Valle: a church principally remarkable for its crypt, which contains two very remarkable Christian tombs, of an early date. Both are covered with sculptures: upon the one believed to be the most ancient, the prominent group includes our Lord upon a hill, whence issue four streams, which may be either interpreted as the four Gospels, or as the four rivers of Paradise. Nearly the same representation occurs in the mosaics at Milan. St. Peter is on one side and St. Andrew on the other;—our Lord and the Woman of Samaria; —the Cure of the Demoniac;—Moses receiving the Law;—Daniel in the Lion's Den. What might puzzle the antiquary are two figures of monks;

but these appear to have been added about the year 1495, when the tomb was discovered. The other tomb is in a better taste as to art, but far less interesting as to subjects: it represents a deceased husband and wife, with St. Peter and St. Paul. In the church above, numerous fragments of Roman buildings are apparent in the half-ruined walls.

San Giorgio Maggiore, of very ancient foundation. The interior exhibits *Sanmicheli* in all his talent and exuberant richness of fancy. The adjoining convent was sold by the French, and is now almost wholly demolished. In the church the following objects may still be remarked. The High Altar is by *Brugnoli*, the nephew of Sanmicheli: the details are exquisitely sculptured.—*Paolo Veronese*, the Martyrdom of St. George.—*Farinati*, the Miracle of the Loaves and Fishes, painted by the artist in 1603, at the age of 79. With many defects, this piece, which is of great size, is a remarkable performance.—The fall of the Manna in the Desert, begun by *Felice Brusasorzi*, and completed by *Ottini* and *Orbetto*, his pupils.—*Caroto*, the Annunciation; St. Ursula, in distemper.—*Moretto*, the Virgin and Saints.—*Girolamo de' Libri*, the Virgin, two Bishops, and three Angels. Lanzi points this out as being a masterpiece in delicacy of work and beauty of design.—*Brusasorzi*, the Three Archangels, supposed to have been executed in rivalry of the preceding picture.—*Jacopo Tintoretto*, the Baptism in the Jordan. Paintings by *Caroto*, under an old fresco on the 9th altar.

This church contains a profusion of other paintings, statues, and architectural ornaments. The campanile, by *Sanmicheli*, is a noble and solid structure.

"*Santa Anastasia* would, if the front were finished, probably be the most perfect specimen in existence of the style to which it belongs. It was built at the beginning of the 13th century, by the *Dominicans*." The main fabric was begun in 1260, but the casing of the front not till 1426. "The front was to have been enriched with bas-reliefs, but this work has been only begun. The inside consists of a nave of 6 arches with 6 aisles, and a semicircular recess. The transept is short, and in the angle between that and the choir is a square tower, terminating in an octagonal spire. All the arches and vaultings are obtusely pointed. The springing of the middle vault hardly exceeds the points of the arches into the aisles; and the windows of the clerestory are circular and very small. In the cathedral of Milan, the width from centre to centre of each pier, measured along the church, is just half the width of the nave, measured also from centre to centre; and this may perhaps be considered as the general arrangement of a Gothic building. In some of our own churches the proportional width of the side arch is still less. But in this edifice the first dimension is 7-8ths of the second. This circumstance, in connection with the little windows of the clerestory, and the want of height above the side arches, impresses upon the structure a character totally different from anything we have; but it forms a very fine composition, and one which makes the building appear larger than it is; though it is by no means a small church, being about 75 ft. wide, and 300 ft. long."—*Woods*. The church is rich with paintings and altars; and it appears to have been originally entirely covered with frescoes, but many of them are almost destroyed; those, however, in the spandrils of the vaulting are very remarkable on account of their beauty and fine preservation. A few of the principal objects which it contains may be enumerated:—The two *Bénitiers*, supported by grotesque figures; the one on the l. is by *Gabrielle Caliari*, the father of Paolo Veronese.—The *Fregosi Altar* and Chapel, which Vasari, usually scanty in his account of Lombard art, considers as one of the finest in Italy. *Danese Cataneo*, 1565, was at once the architect and sculptor of this monument.—The *Altar of St. Vincent*, built of the beautiful *bronzino* marble peculiar to this country.—The Patron Saint, by *Rotari*, much praised by Lanzi: above

a curious fresco, in tolerable preservation. — The *Altar of the Bevilaqua Family: Caroto*, the Body of our Lord, with the Maries weeping around.—The *Pindemonte Altar*, an imitation of the Arco de' Gavi.—*Caroto*, St. Martin: near it hangs a large semi-fossilized bone of some antediluvian elephantine animal. —*Chapel of the Crucifix*, a curious ancient piece of sculpture: The Deposition from the Cross.—*Stefano da Zevio*, the Emblems of the Passion. *Altar of the Centrago Family.*—The Virgin between St. Augustine and St. Thomas Aquinas; an excellent picture by *Francesco Morone.—Pellegrini Chapel:* curious bas-reliefs, in terra-cotta, of the life of our Saviour; they are of the 15th century. The Descent from the Cross is the best, in which the artist has introduced a fine figure, one of the Pellegrini family. Here are also some curious ancient frescoes, in which portraits are introduced of members of the Aligeri and Bevilaqua families. Over the arch of the chapel is a St. George, by *Vittorio Pisanelli;* the fore-shortenings and projections, as usual, remarkably skilful. — *High Altar: Torelli*, the Death of San Pietro Martire, imitated from Titian; tomb of *Cortesia Serego*, 1432, one of the Condottieri of that age. —The *Lavagnoli Chapel:* curious frescoes in the style of Andrea Mantegna; and the fine tombs of the family.— *Sacristy:* over the door, the Council of Trent, by *Falcieri*, with no merit as a work of art, but curious as a contemporary memorial of that assembly. Within are some good pictures by *Brusasorzi:* the altar-piece with Saints; portraits of members of the Dominican order.—*Capella del Rosario*, built from the designs of *Sanmicheli:* The altar-piece, in distemper, in a Giottesque style, contains portraits of Mastino II. della Scala, and his wife Taddea Carrara, kneeling before the Virgin: the features of Mastino are remarkably expressive of his character.—*Chapel of the Farinati Family:* Amongst its many decorations the principal is the Descent of the Holy Ghost, by *Giolfino.*—The *Capella di S. Gemigniano* has fine frescoes (pro-ly by *Altichieri*), connected with the family Cavalli.—Several cenotaphs have been recently erected here: bust of *Cossali*, the author of the *Storia Critica dell' Algebra*, a work of great merit; *Cignoli*, the mathematician; *Targa*, the translator of Celsus; and *Lorenzi*, a recent poet and improvisatore. Much of the marble called *bronzino* is introduced into the ornaments of this church: it is not so called from its colour, but from the metallic sound which it emits when struck by the tool.

Hard by is the interesting though Gothic *Church of San Pietro Martire*, which, with the adjoining buildings, formed a part of the convent of *Sant' Anastasia.* The edifice is now the *Liceo*, an institution in which upwards of 500 pupils are received. Over the entrance, on the side of St. Anastasia, is a noble tomb of one of the Counts of *Castelbarco*, a lofty Gothic canopy, beneath which stands the sarcophagus. There are other fine tombs of the same description within the court-yard. The buildings are kept closed, but will be readily opened for a trifle.

Santi Apostoli, completed about 1194. The front is remarkable for the rich and beautiful scroll-work inserted between the pilasters. On the outside there are fine arched tombs. Within are frescoes by *Brusasorzi.*

Church of *San Stefano*, built in the 11th century, has been much modernized. Its porch resembles that of the cathedral; and the central octagon tower also retains its original appearance. Twenty of the Bishops of Verona are buried here; and it has been doubted whether it was not the original cathedral. There is a marble throne for the bishop still existing. The crypt may, perhaps, date from the 7th century, having every mark of early Christian antiquity: so have also two very remarkable tombs; the one of Galla Placidia, daughter of Eudoxia and Valentinian III., and wife of Olibrius Emperor of the East; the other (as also supposed) contains the remains of Marcian, a patrician, A.D. 427.—Amongst the paintings are—*Caroto*, the Virgin between St. Peter and St. Andrew.—*Giolfino*, the Virgin with St. Maur and

St. Simplicianus, and St. Placida.— *Dom. Brusasorzi,* a very fine fresco: St. Stephen preceded by the Holy Innocents; above, a choir of angels. The artist, who was himself an excellent musician, is fond of this representation, and is peculiarly happy in it. Our Lord bearing the Cross. The Adoration of the Magi.— *Ottini,* the Massacre of the Innocents.— *Orbetto,* the Forty Martyrs; one of his best works: Lanzi says that some parts are worthy of Guido. "This church was formerly painted in fresco by the best artists of the 14th century, but it was afterwards whitewashed; and, what is worse, the pictures were partially destroyed before the walls were whitewashed: so that now, when the whitewash has been cleared off, injured fragments only bear witness to the original merit of the pictures."—*L. G.*

Church of *San Tomaso Cantuariense.* Tebaldo, a Bishop of Verona, chose Thomas à Becket for the patron of this church in 1316. It is curious that there should not have been a single church dedicated to him in England. The church has been repeatedly altered. The front is of the 15th century, partly from the designs of *Sanmicheli:* had these been followed the church would have been one of the finest of his productions. Here is the tomb of *Giovan' Battista Beket,* who claims to be of the family of the Archbishop, perhaps a descendant of some of those who followed him into exile. Paintings: *Orbetto,* Martha and Mary.—*Felice Brusasorzi,* the high-altar piece; the Virgin with St. Thomas and St. Catherine.— *Farinati,* St. Jerome, in Meditation: good. In the sacristy is a fine painting, which has been ascribed either to *Caroto* or *Garofalo.* It represents the Infant Saviour and St. John sporting before the Virgin. The foreground is rich in flowers, the *garofanello* being conspicuous amongst them.

Church of *San Bernardino:* monastic in its outward aspect, and flanked by cloisters full of decayed and broken tombs. The church was built about 1499, after the affliction of the great pestilence. The principal pictures which it contains are the following:— *Bonsignori,* the Virgin between St. Jerome and St. George, dated 1488. His paintings are rare out of Mantua. —A very beautiful and interesting painting, the joint work of *Morone* and *Paolo Cavazzolo,* the latter of whom died at the age of 31 (1522), while engaged on this work. By him is the lower portion: a group of Saints, including St. Elizabeth, who, according to the legend, sees the bread which she has distributed to the poor changed into roses: he has also introduced the portrait of the female donor. The upper division, by *Morone,* consists of the Virgin and Child, SS. Francis and Anthony, and Angels. The Capella della Croce has a Deposition from the Cross, and other fine paintings, by *Cavazzolo.— Giolfino,* some beautiful though damaged frescoes. In one of them the painter has introduced a view of the Piazza di Brà, as it stood in his time, an interesting historical memorial. Annexed to the church is the *Capella Pellegrini,* one of the finest works of *Sanmicheli.* "The gem of this great master is the little circular chapel at San Bernardino, whose beauty, we think, has scarcely ever been surpassed, and which exhibits, in a striking degree, the early perfection of the Venetian school. It was not finished under Sanmicheli, and blemishes are to be found in it; it is, nevertheless, an exquisite production, and, in a surprisingly small space, exhibits a refinement which elsewhere we scarcely know equalled."—*Gwilt.* The material is of a greyish white, showing exquisite workmanship: in the pavement some coloured marbles are introduced. In the upper cloisters and library are fine frescoes by *Morone.* What was formerly the library of the convent is beautiful.

Altogether there are about 40 churches in Verona; but the last which we have space to notice is that of *Sta. Maria della Scala.* The exterior is in a cinque-cento style, by *Fra' Giocondo.* It was first founded by Cangrande, and a fresco upon a wall which formed part of the original structure displays curious portraits of his nephews Al

berto and Mastino. The church contains the tomb of Maffei, the historian of Verona, perhaps the most able and judicious of Italian antiquaries, and who was also a dramatic poet of considerable merit. He died in 1755.

"Sanmicheli's most admired works are his palaces at Verona; the general style of composition, very different from that of the palaces of Florence and Rome, is marked by the use of a basement of rustic work, wherefrom an order rises, often with arched windows, in which he greatly delighted, and these were connected with the order after the manner of an arcade, the whole being crowned with the proper entablature. The façade of the *Pompei* palace is a good example."— *Gwilt.* *Palazzo Bevilaqua* would have been beautiful; but, like our Whitehall, it stands merely as a specimen of an entire design. It did contain a splendid collection of antiquities, which have been sold and dispersed in consequence of the impoverishment of the family. They are now in the Glyptotheca at Munich.

Palazzo Canossa, also by *Sanmicheli.* This palace was begun in 1527, by Ludovico di Canossa, Bishop of Bayeux, in France. His armorial bearings are on the front. It was not completed till 1560. It contains a tolerable gallery of paintings; the best are by *Brusasorzi*, *Farinati*, and *Orbetti.* The collection of Monte Bolca fishes and other fossil remains is interesting. This palace is usually chosen as the residence of royal and other great personages when they visit Verona.

Palazzo Maffei Giusti, a noble elevation of three stories, more laboured than the style of Sanmicheli, but very effective; the construction of the staircase is remarkably bold. The collection of the Maffei family is dispersed, but one fine statue of Serapis remains.

Palazzo Ridolfi contains a remarkable historical picture—the Coronation of Charles V. at Bologna, by *Ricci.* It is interesting from the details of costume, and the portraits introduced, amongst which are some of the principal dignitaries and princes of the empire; a complete scenical representation, not forgetting the fountains running with wine, and the ox stuffed with poultry and roasted whole, for the delectation of the multitude.

Opposite to the amphitheatre, in the Piazza di Brà, is the *Palazzo Publico*, a noble building, attributed, but erroneously, to Scamozzi. It was built by Andrea Midano, a pupil of Sanmicheli, as appears from an inscription lately discovered.

Palazzo Giusti. Fine gardens and beautiful views; the whole front painted by *Paolo Farinati.*

Palazzo degli Emilii. Some good pictures; amongst them the Adoration of the Magi, by *Orbetto.*

Palazzo Meniscalchi. The exterior is finely painted in fresco by *Tullio India* and *Aleprandi.* Amongst the subjects is the feast of Damocles. Near this palace are Roman remains, vaults used as prisons by *Eccelino da Romano.*

Casa Scannagatti. This palace of the *kill-cats* has some curious remains of cinque-cento architecture.

Palazzo Portalupi. Recently built, and only remarkable as showing the decline of architecture in Italy.

Palazzo Muselli. A very valuable collection of medals, principally found in the province of Verona.

Palazzo Guastaverza. One of the most graceful productions of *Sanmicheli:* the management of the rustic work is peculiarly able.

Palazzo Guarienti. Painted on the outside by *Farinati.* Here is a capital portrait, by *Paul Veronese*, of one of the family.

Palazzo Sagramoso. Several good pieces by *Orbetto* and *Felice Brusasorzi:* near it are some remains of Roman walls.

Palazzo dell' Aquila. Anciently belonging to the Scaligers, and in which the Knights of Brandenburg, who came to the assistance of Cangrande against his brother Frignano, were lodged. This palace, though very much altered by being converted into a modern dwelling, yet retains many vestiges of its former architecture, especially its

towers, and the archings and mouldings of the doorways of the inner cortile. This palazzo is now the *Albergo delle due Torre.*

Casa Gazzola. Extensive collections of Monte Bolca fishes, and other geological specimens.

Theatres. The *Teatro Filarmonico* is open during the autumn and Carnival: for operas only during the former, for operas and ballets during the latter season.

The other theatre, the *Teatro Moranda*, is small but elegant.

Verona and Shakspeare are, of course, associated in the mind. The *Montecchi* belonged to the Ghibellines; and as they joined with the *Cappelletti* in expelling Azo di Ferrara (about some short time previous to 1207), it is probable that both were of the same party. The laconic mention of their families, which Dante places in the mouth of Sordello, proves their celebrity:—

"Vieni a veder Montecchi e Cappelletti
Monaldi e Filippeschi, uom senza cura,
Color già tristi, e costor con sospetti."
Purgatorio, vi. 107.

"Come, see the Capulets and Montagues,—
Monaldi—Filippeschi, reckless one!
These now in fear—already wretched those."
WRIGHT'S *Dante.*

The tragic history of Romeo and Juliet cannot be traced higher in writing than the age of Lungi di Porto, a novelist of the 16th century. The *Casa de' Cappelletti*, now an inn for vetturini, may have been the dwelling of the family. With respect to the tomb of Juliet, it certainly was shown in the last century, before Shakspeare became known to the Italians. That tomb, however, has long since been destroyed; but the present one, in the garden of the *Orfanotrofio*, does just as well. It is of a reddish marble, and, before it was promoted to its present honour, was used as a washing-trough. Maria Louisa got a bit of it, which she caused to be divided into the *gems* of a very elegant necklace and bracelets, and many other sentimental young and elderly ladies have followed her example.

ROUTE 26 *a.*

VERONA TO MANTUA.

3 posts=26 m.

A railroad is now open between Verona and Mantua. 3 trains daily.

The province of Verona abounds in objects of great singularity and interest. Amongst the works of art the ancient feudal castles are remarkable. Of those which are of the era of the Scaligeri, and more or less in the style of the Castle of Verona, some are noticed on the routes; but there are many more in parts of the country out of the beaten track; and the castles built after the cessation of that dynasty all carry on the same plan.

The country on the rt. of the road is celebrated as the scene of some of the most bloody actions between the Piedmontese and Austrians in 1848. It passes near to Santa Lucia and Somma Campagna, from which Charles Albert blockaded Radetsky in Verona, to Custozza, where, after a most sanguinary and protracted contest, the Piedmontese were worsted on the 25th of July, and obliged to recross the Mincio; and by Villafranca, the head-quarters of the King of Sardinia during the greater part of his ill-judged invasion of the country beyond the Mincio.

At *Villafranca*, on this road, is a fine castellated structure. It was founded in 1199 by the Veronese; but the present building is of the 14th century. Hence you may proceed by a cross-road which leads to *Valeggio* and *Borghetto*, near the Mincio. Overlooking Borghetto is the Scaligerian Castle of Valeggio, with a very lofty dungeon. But the most remarkable feature of the place is the fortified bridge or causeway, built in 1393 by Gian' Galeazzo Visconti, who has in this fabric exhibited his favourite passion for architectural magnificence. His engineers availed themselves of a Roman substructure, upon which they erected this bridge, upwards of 600 yards in length, walled in and battlemented on either side, like the bridge of Verona, and defended by several lofty towers. T cost 108,182 golden zecchins of Veni

1½ *Mozzecane.*

Roverbella, a large wealthy place, where they show the house in which Bonaparte, when consul, lodged for 40 days in 1796, during the military operations between the Adige and the Mincio, and the siege of Mantua.

1½ *Mantua.* (See Rte. 23.)

Mantua to Bologna and Parma—*see* Rtes.

Neighbourhood of Verona.

Towards the Adige, and on the N., are *Gargagnano*, where Dante is said to have composed his Purgatorio, and where he possessed some property, a villa, which afterwards passed to the *Serego* family. It is a wild and picturesque situation.

Sant' Ambrogio, a little to the E. of the road, about 2 m. before reaching Volargne, which is the first post station on the road to Trent out of Verona: near it are marble quarries, from whence much of the *Rosso di Verona* is excavated, as well as other sorts, the *nemba* and the *brancone*. The workmen of these quarries are remarkable for their cleverness as masons and sculptors, which latter art, as at Como, they profess from father to son.

San Giorgio, a mile and a half N.E. of St. Ambrogio, upon a lofty hill, apparently easy of ascent, but in fact very difficult, whence it has the name of "*Inganna poltrone.*" Here is a beautiful Lombard church, where the columns and inscriptions of Luitprand were found.

The mountainous districts to the N., the *Monti Lessini*, afford a variety of interesting excursions, such as that to the *Ponte di Veja*, to which a road passes up the *Val Pantena*, through the pleasant villages of *Quinto*, *Grezzano*, and *Lugo*. It can be taken on horseback or in a light carriage.

At *Quinto*, on his way to the *Ponte*, the traveller should stop for the purpose of visiting the sanctuary of *Santa Maria della Stella*. Beneath the church is a very curious Roman crypt, which the Italian antiquaries have supposed to be a cave dedicated to *Mercurius Trophonius* (a creation of their own), but which, in 1187, was consecrated by Pope Urban III. A heathen altar or Roman sarcophagus, now in the crypt, may have been brought from its vicinity. The floor exhibits the remains of a beautiful mosaic: a stream of very pure and limpid water, which still flows into the crypt in the original Roman conduit, and the remains of other Roman constructions adjoining, may possibly lead to the supposition that the cave of Trophonius was originally a bath.

Grezzana is beautifully situated. The adjoining rocks abound in fossil remains, principally of land animals, and they are amongst the first which attracted the notice of the Italian geologists. Skeletons of deer and of elephants they were deemed, previous to more exact modern science.

The *Villa Cuzzano*, near Grezzana, is a good and unaltered specimen of an old Italian mansion, and contains frescoes by *Paolo Veronese.*

In the vicinity of *Marzana* are Roman remains, an aqueduct, and other buildings.

Val Policella and *Val Pantena* are diligently cultivated by an industrious peasantry, who from time immemorial have been the proprietors of the land.

In a deep ravine is the *Ponte della Veja*, a natural arch, beneath which bursts a cascade. The span of the arch is about 150 ft.: you can walk along the summit, of which the breadth varies from 10 to 15 ft. The scene is fantastic and strange. Beyond is the village of *Sant' Anna*, a secluded spot.

An excursion to the *Monte Bolca*, which, out and in, is about 40 m., also includes many objects of varied interest.

Soave, the town nearest the Vicenza road, is an admirable specimen of *Scaligerian* fortification: the surrounding walls and gates, as well as the castle, are more than usually perfect.

Diverging by the by-road which leads to *Monteforte*, you approach the valley of *Ronca*. The rocks of the adjoining *Val Cunella* are composed almost wholly of beds of shells, whilst the neighbourhood possesses some very

remarkable basaltic formations. One of these formations is called the *Monte del Diavolo:* here the pillars are mostly inclined at a considerable angle from the horizon; others are curved, and others broken off, so as to form a pavement on the soil. At *Vestena* they are very lofty and erect. In one part they form a cliff nearly 50 ft. in height, down which the torrent *Alpone* pours a singular and beautiful cascade. The basaltic hills are called the *Stanghellini*, a name quite similar in its etymology to *Staffa*, for *Stanga* means a pole or staff.

About 4 m. further is the *Monte Bolca*, the largest and most singular deposit of fossil fishes yet discovered. The mountain, which is nearly of a conical form, is partly basalt. The impressions of the fish are found in the schistous strata, which gives out, when broken, a bituminous smell. Coal of an inferior quality also is found here in the tertiary marine strata under the basalt.

With respect to the fossil fishes, it must be observed that the same ingenuity which supplies the antiquary with Othos, equally insures to the geologist the rarest and most extraordinary specimens; that is to say, they are imitated in such a manner as to deceive any ordinary eye; they are cleverly manufactured out of the disjointed fragments of several different species. Good and genuine specimens may be bought of the *custode* of the Amphitheatre at Verona; but they are not cheap: and this dearness is explained by telling you, what is tolerably correct, that it is a rare occurrence, amidst the numberless fragments imbedded in the schistus, to find anything approaching to an entire individual.

Route 26 *continued.*

The railway to Vicenza passes a little to the S. of the post-road.

The road to *Vicenza*, which we here resume, first reaches *San Michele*. In this village was a very ancient monastery, which afterwards became a convent of Benedictine nuns. It has some interest as being the place where the three granddaughters of Dante, the children of his son Pietro, namely, Aligeria, Gemma, and Lucia, took the veil. In the church, which is modern, are some good second-rate pictures by *Lo Spadarino*, *Bellotti*, and *Il Gobbino*.

At a short distance from the road, but on the other side of the Adige, is the *Lazaretto*, built in 1591, and for which *Sanmicheli* gave the designs. It is said that they were not strictly followed, but altered for the sake of economy; yet the building, as it now stands, cost 80,000 zecchins. It is a noble cloister; a parallelogram of about 700 ft. by 300, containing 150 cells. In the centre is a very graceful circular chapel of marble. The building is now used as a powder-magazine.

Pass near the church of the *Madonna di Campagna*, built also from the designs of *Sanmicheli*, but not begun till after his death: a circular building with a Tuscan colonnade, and crowned by a cupola of great beauty and originality. The contrivances of the vaulting, the winding staircase, and other similar portions of the fabric, show also great ingenuity. Within are some good paintings by *Brusasorzi* and *Farinata*, the latter a Nativity. Before the altar *Davila* the historian is interred: he was assassinated close by the church.

1 *Caldiero*, anciently *Calderium*, so called from its remarkable, though now neglected, thermal springs. An inscription found here shows that the baths were built or repaired by Petronius Probus, A. U. C. 753, or the first year of the Christian era, and consecrated to Juno. The buildings stood and continued in use till the year 1240, when they were destroyed by Eccelino. The waters retained, however, so much reputation that the Venetian republic, more than two centuries afterwards (1483–1500), directed the building of a bath-house, and made many directions for preventing the waste or destruction of the salutary streams; but at present they are little visited. The principal spring is surrounded by a circular enclosure. Like all in this district, the water is strongly sulphureous. The surrounding country has a volcanic

appearance. At *Caldiero*, and on the opposite heights of Colognola, the Austrians took their position, towards the beginning of November, 1796, where, on the 11th of the month, they were assailed by Napoleon. "Massena was directed to attack the right, which appeared the most accessible, and his advanced guard succeeded in ascending an eminence, surmounted by a mill, which the Austrian general had neglected to occupy; but the Imperialists, returning in force, regained the post, and made the brigade prisoners. The action continued the remainder of the day along the whole line, without decisive success to either party; but the rain, which fell in torrents, and the mud which clogged their wheels, prevented the French artillery from being brought up to meet the fire of the Austrian cannon, which, in position, thundered with terrible effect upon the republican columns. Wearied and dispirited, they drew back at night, yielding, for the first time in the campaign, the victory in a pitched battle to their enemies."

Villanuova. This little village possesses a church which is rather remarkable. The campanile is formed out of an ancient feudal tower, formerly part of the castle of the noble family of San Bonifacio, by whom the place was founded. The altar-table has a good bas-relief in the style of the 13th century, and the Corinthian capitals of several of the columns seem to have belonged to some early Christian structure.

The road now skirts *San Bonifacio*, on the l. bank of the Alpone, 3 m. to the S. of which is the field of *Arcole*. It was near this point that Napoleon, after his check at Caldiero, determined to assail the Austrians in flank; and he therefore stationed his army in the low grounds which extend from this village to the Po. He thought, with reason, that, on the narrow causeways which traversed these marshes, the superiority of numbers on the part of the enemy would be unavailing, and everything would come to depend on the resolution of the heads of columns. The position which he had chosen was singularly well adapted for the purpose in view. Three chaussées branch off from Ronco; one, following the l. bank of the Adige, remounts that river to Verona; one in the centre leads straight to Arcole, by a stone bridge over the little stream of the Alpone; the third, on the rt., follows the descending course of the Adige to Albaredo. Three columns were moved forward on these chaussées: that on the l. was destined to approach Verona; that in the centre to attack the flank of their position by the village of Arcole; that on the rt. to cut off their retreat. At daybreak on the 15th Massena advanced on the first chaussée as far as a small eminence, which brought him in sight of the steeples of Verona, and removed all anxiety in that quarter. Augereau, with the division in the centre, pushed, without being perceived, as far as the bridge of Arcole; but his advanced guard was there met by three battalions of Croats, by whom the French were driven back. The Austrians despatched by Alvinzi passed through Arcole, crossed the bridge, and attacked the corps of Augereau; but they also were repulsed and followed to the bridge by the victorious French. There commenced a desperate struggle; the republican column advanced with the utmost intrepidity, but they were received with so tremendous a fire that they staggered and fell back. Napoleon, deeming the possession of Arcole indispensable, not only to his future operations, but to the safety of his own army, put himself with his generals at the head of the column, seized a standard, advanced without shrinking through a tempest of shot, and planted it on the middle of the bridge; but the fire there became so violent that his grenadiers hesitated, and, seizing the general in their arms, bore him back amidst a cloud of smoke, the dead and the dying. The Austrians instantly rushed over the bridge, and pushed the crowd of fugitives into the marsh, where Napoleon lay up to the middle in water, while the enemy's soldiers for a minute surrounded him

on all sides. The French grenadiers soon perceived that their commander was left behind: the cry ran through their ranks, "Forward to save the general!" and, returning to the charge, they drove back the Austrians, and extricated Napoleon from his perilous situation. During this terrible strife Lannes received three wounds. His aide-de-camp, Meuron, was killed by his side when covering his general with his body, and almost all his personal staff were badly wounded.

The battle continued with various fluctuations through the 16th and 17th, when "both parties advanced, with diminished numbers but undecaying fury. They met in the middle of the dikes, and fought with the utmost animosity. Towards noon, however, Napoleon, perceiving that the enemy were exhausted by fatigue, while his own soldiers were comparatively fresh, deemed the moment for decisive success arrived, and ordered a general charge of all his forces, cleared them of the enemy, formed his troops in order of battle at their extremity, having the rt. towards Legnago. By the orders of Napoleon the garrison of Arcole issued forth with four pieces of cannon, so as to take the enemy in rear; while a body of trumpeters was sent, under cover of the willows, to their extreme l. flank, with orders to sound a charge as soon as the action was fully engaged along the whole line. These measures were completely successful. The Austrian commander, while bravely resisting in front, hearing a cannonade in his rear, and the trumpets of a whole division of cavalry in his flank, ordered a retreat, and, after a desperate struggle of three days' duration, yielded the victory to his enemies.

An obelisk was erected near the bridge of Arcole in commemoration of the victory, and is yet standing, but it has been foolishly mutilated and disfigured; as if the destruction of historical monuments could cancel the pages of history.

Pass the *Torre dei Confini*, the ancient boundary between the territories of Verona and Vicenza.

1½ *Montebello*, a good-sized village: from here to Vicenza, on the rt. of the road, are the beautiful hills called the Monti Berici.

1¼ *Vicenza.* — (*Inns:* the Albergo di Parigi, a large and new hotel (1847), just inside the Verona gate, and near the Rly. Stat., good; Capello Rosso, very good and reasonable; Le Due Ruote; La Stella d'Oro. The Luna is a comfortable inn, and being outside the town is more airy than the others.) A good strong wine is made near Vicenza, called *Braganza*, *bianco*, and *nero;* the *bianco* is the best. Old Braganza costs 3 and 3½ fr. the bottle.

The situation of this city, which, including the adjoining and contiguous villages, contains upwards of 30,000 Inhab., is beautiful, particularly on the side of the *Monti Berici*. The rapid *Bacchiglione*, upon which it is situated, though small, sometimes does much mischief. Nine bridges cross the Bacchiglione, one of which, that of *San Michele*, a bold single arch, is attributed to *Palladio*. Vicenza is of great antiquity, but possesses no Roman remains, and less than the usual average of structures of the middle ages. This is much owing to the influence of Palladio (born 1518, died 1580) in his native town, and of those architects who more or less followed his school.

"*Palladio's* buildings are in general very beautiful; but most of them are at present in a very forlorn condition. The fronts and even the columns are of brick, the entablatures of wood, and the stucco, with which both have been covered, is peeling off. I am aware that this statement of their materials may lessen your respect for the palaces which make so fine a display on paper; but the circumstance does not diminish the merit of the architect, though it does the magnificence of the city. Palladio's columns are mostly mere ornaments; but in contemplating his buildings it is impossible to feel this to be a fault. The sculpture which loads the pediments of the windows is certainly ill placed; and still worse is the little panel of bas-relief so frequently intro-

duced over the lower windows; dividing what ought to be one solid mass into two miserably weak arches. What is it then that pleases so much and so universally in the works of this artist? It seems to me to consist entirely in a certain justness of proportion with which he has distributed all the parts of his architecture; the basement being neither too high nor too low for the order above it; the windows of the right size, and well spaced; and all the parts and proportions suited to one another. The same excellence is found in his orders, and the relation of the columns, capitals, entablatures, &c. He has not adopted the theoretical rules of another, but has drawn them all from what he felt to be pleasing to himself, and suited to his own style of art; but they are not good when united to a more solid and less ornamental manner."—*Woods.*

Palladio was succeeded by Vicenzio Scamozzi, also a Vicentine (born 1552, died 1616). He was in a manner formed by the example of Palladio, whom, however, he never acknowledged as a master. This will be seen fully at Venice, where Scamozzi was principally employed, though some fine specimens of his skill are to be found in this his native city.

The *Piazza de' Signori* is remarkably fine. In the centre are the two columns which the Venetians were so fond of repeating in all the cities of their dominion, in imitation of the two in the Piazza di San Marco. A lofty and slender campanile is nearly 300 ft. in height, though not much more than 20 ft. in the square; a row of shields shows the sway of the ancient magistracy.

The *Basilica*, or *Palazzo della Ragione*, is an ancient Gothic building, surrounded with loggie by Palladio. "The result is rich and harmonious. To obtain this composition the architect has rather gone against than complied with the arrangement of the anterior building. The columns are independent of the real or apparent strength of the edifice, and Palladio intended they should be so, for he has made the entablatures break round them. In this he was right; had the architrave been continued in a straight line, the columns would have become essential, and the great space between them would have produced an appearance of debility. The great roof is not his fault; but as the point of sight is near, it is never so offensive, in fact, as in the published elevations. Each intercolumniation of Palladio is opposed to two arches of the original work."—*Woods.* The great hall is a noble apartment, but rather dilapidated. In another apartment are some good pictures. *Bassano* has left a magnificent composition, considered as his best work; the chief magistrates of the city, Giovanni Moro and Silvan' Capello, kneeling before the Virgin, who is seated beneath a magnificent canopy. Others are — *Carpione:* a composition matching that of Bassano; allegorical, and allusive to the prosperity of the city, wherein two fine portraits are introduced.—*Bonconsigli:* St. Catherine a Pietà.—*A. Maganza:* the Martyrdom of St. Vincent.—*Fogolino:* the Adoration of the Magi. Gothic hall within. The decree for building this façade was made by the council of the city in 1560; and Palladio was engaged to superintend the execution of his own designs.

When the *Palazzo Prefettizio*, opposite the Basilica, was built, this precaution was neglected. Palladio was at Rome when it was in the course of construction, and hence, as it is said, those who had the direction of the work departed from his designs. It is Corinthian, rich and fanciful, but, in the upper story, the windows cut into the entablature. A narrower front towards the E. is better; it is a Roman triumphal arch converted into a dwelling; and Palladio was so well pleased with his work that he has sculptured his *fecit* upon the architecture. Within, in the *Sala Bernardo*, so called from Battista Bernardo, governor of the city at the time of its erection, are good paintings by *Favolo;* the subjects are taken from Roman history.

A singular pageant called the *Rua* is yet annually shown at Vicenza upon

Corpus Christi day. It consists of an enormous car, upwards of 60 ft. in height, which is dragged by about 100 men, who manage it with great skill and dexterity. It is formed of temples and pyramids surrounded by a combination of wheels, which are *manned* by men, women, and children, all keeping their equilibrium as they revolve: a constellation of roundabouts. There is a traditionary story that this procession commemorates the achievements of two valiant knights, *Bassano* and *Verlato*, who marched into the city, killed Ezzelino the tyrant, and threw him out of the window.

The *Duomo*, much altered and injured, is Gothic. The front is an ugly mixture of different styles. The inside is a single nave, of great width, to which neither the height nor length is in proportion. It is nearly 60 ft. between the pillars, which are set against the wall. It is so wide and so low in the nave, that it became necessary to tie the side walls together by timber beams, and to support these again by iron bands. It contains few objects worthy of much notice, excepting some good paintings by *Mantegna* and *Maganza*. The choir is rather handsome.

The *Dominican Church*, of the 14th centy., is one of the few Gothic churches remaining in this town: here may be observed Romanesque capitals, which, though certainly coeval, might be of the 10th centy.—one of the peculiarities of the Italian styles.

Santa Corona. This church, of no great pretence, has two good paintings: the Baptism in the Jordan, by *G. Bellini.—B. Montagna:* the Patroness of the Church, St. Mary Magdalene, St. Jerome, St. Maurice, and St. Martin: a composition rich in architecture and figures.—The Adoration of the Magi, by *P. Veronese.*

San Pietro, to which is annexed the *Ospizio de' Poveri.* Over the entrance of the Ospizio is a bas-relief by Canova, of which the workmanship is excellent, though the design is commonplace: a female figure (explained as Charity), writing something upon a pedestal which supports the bust of Ottavio Trenta, the founder of the institution. In the church are some good pictures by *Maganza:* a king offering his son to St. Benedict, St. Placidius, and St. Maur; a Pietà; Our Saviour presenting Garlands of Flowers to St. Peter and St. Paul.—*Zelotti:* Our Saviour delivering the Keys to St. Peter.

There are some ancient palaces or houses in the old Venetian style in the principal street, memorials of the dominant republic. Massy pillars, with capitals of foliage, form the mullions of the windows. They have generally two balconies, with animals pawing upon them, one in either wing. Among the beautiful specimens of street architecture in the Palladian style, the following may be selected.

Palazzo Barbarano, by *Palladio*, Ionic and Corinthian, with rich frescoes. "Palladio has given this design with seven openings in the range; two more have since been added, and I do not know that the composition has been injured, except that the doorway is no longer in the centre. It is overloaded with ornament. The sprawling figures over the pediments of the windows, the husks which run down on each of the openings, and the trophies in the lower story, ought all to be taken away: with these exceptions in the decorative parts the composition is excellent, and presents in its unbroken entablatures a simplicity not usual in the Palladian architecture."—*Woods.*

Palazzo Chiericati. Of this building *Palladio* was peculiarly proud. The lower story is a continued Doric portico. "The inosculating columns at the angles of the centre displease everybody: a greater failure in point of effect arises from the architect having filled up the centre spaces of the upper colonnade; its solidity is so offensive where all the rest is open, that no pleasing impression can be produced by the building."—*Woods.* The general design is bold, and the interior arranged with great skill.

Palazzo Tiene. Had this been completed, it would have been the larger in the city. "The architect of this

said to have been the proprietor, Count Marc Antonio Tiene, the contemporary and friend of Palladio, from whom, no doubt, he has largely borrowed. Scamozzi seems to have completed it. It consists of two orders, Corinthian and Composite, and an attic; the lower order is partly rusticated, and an impost moulding contracts the heads of the windows, which are square; this pleases me very well; but the thin flat arch over them, the sunk panel, and then another thin flat arch, are very objectionable. The upper windows are smaller at top than at bottom, but the diminution is slight, and the first time I passed the house I did not observe it; altogether the building is very beautiful. The back consists of an open colonnade of two orders, closed at each end; the middle intercolumniation is wider than the others, and has some masonry and an arch within it; this variation seems to be introduced merely to spoil the composition. The front has eight columns in each story; the back ten."—*Woods.*

Palazzo Conte Porto al Castello (but for which the stranger must inquire under the name *Ca' del Diavolo*). "This fragment is by some attributed to Palladio, by others to Scamozzi; but the latter disclaimed it, and it appears to me to be Palladian. Whoever was the architect, we may certainly pronounce it a noble design, although a very small part has been executed, and that fragment is nearly in ruins. It would have consisted of a range of composite columns placed on high detached pedestals, and these on high double plinths. The lower range of windows reaches to the top of the pedestal; the second range, in the spaces between the columns, is much larger than the others; the upper windows are in the frieze; these latter have certainly a bad appearance, and the situation of the lower range is not free from blame; but in these cases, where the order is merely ornamental, their want of perfect correspondence with the apparent internal work is of less consequence than might be imagined."—*Woods.*

Palazzo Valmarana, by *Palladio*, only partly completed: Composite. "It is a handsome edifice, and would be more so if the angles were better supported, but the small pilaster and figure over it, instead of the pilasters of the larger order, are as displeasing in reality as in the drawings; and the change in the size and number of the windows in the adjoining divisions is equally reprehensible. The mouldings of the lesser order project beyond the pilasters of the larger, and if the panels of sculpture over the lower windows were somewhat narrower, they would have a better shape themselves, and the greater space over them would be an advantage. In other respects the proportions are excellent, and the distribution at once beautiful and uncommon. The total absence of windows in the height of the pedestal I take to be a great advantage."—*Woods.*

Palazzo Trissino, by *Scamozzi*. "This is probably one of his best works, and is a noble edifice, though it wants something of that undefinable grace of proportion we admire in Palladio, and it stands in so narrow a street that one can hardly judge of it fairly. It has a range of nine windows on the principal floor, with intermediate pilasters doubled at the angles; but the change of design in the three middle divisions, the high unmeaning arch in the centre, and the double pilasters separating the centre from the wings are so many defects. In the ground floor the large central arched opening is too reasonable to displease."—*Woods.*

Palazzo Trenta is also by Scamozzi: much plainer than the preceding.

Casa del Palladio, supposed to have been built by him; but it is more probable that it was erected from the designs of a Venetian nobleman (Pietro Cogollo), for his own use, about 1566. It is a Palladian adaptation of a triumphal arch.

Palazzo Capitanale, by Palladio. "The composition of the front, if completed, would have exhibited a range of eight half columns, comprehending two stories in height. The openings of the lower story are large arches, including

almost the whole intercolumniation. Above the order is an attic. The effect is rich and magnificent, chiefly, I believe, from the solidity and bold relief of the parts. On examination one cannot but severely condemn the cutting the architrave by the windows, not merely judging by rule, but by the effect. In its present state the brick columns, the stucco of which is half peeled off, have a forlorn and desolate appearance; yet the colouring thus produced is not bad. What displeases is merely the associated character of poverty and ruin. At the end is an elegant doorway, ornamented with a smaller order."—*Woods.*

Palazzo del Conte Orazio da Porto. "This was designed by Palladio for a Conte Giuseppe Porto, and great part finished by him; but the whole design has never been completed. There are arches above the windows of the basement larger than the openings below, and the lines not being continued downwards they have an unmeaning appearance, and it would be better if the figures and brick ornament which are added to the middle and extreme windows were omitted. These are very trifling defects; and for everything else the building is one of the most correct of Palladio's designs, and is in the highest degree graceful and pleasing."—*Woods.*

Teatro Olimpico, if not the finest, yet the most curious of the works of Palladio. The Academia Olimpica of Vicenza had been accustomed to act translations of the ancient Greek tragedies, and *Andrea Palladio* being a member they employed him to give the designs for this fabric, of which the first stone was laid on the 23rd of May, 1580; but in consequence of the death of the architect, which followed almost immediately afterwards, it was raised and completed by *Scilla Palladio*, his son. He followed, as strictly as he could, the text of Vitruvius and the remains which existed. The scene, which is fixed, represents the side of a species of piazza, from which diverge streets of real elevation, but diminishing in size as they recede in the perspective. "In the middle avenue a considerable effect of distance is obtained; those on each side opening into the middle are nearly lost; those of the second openings on the rt. and l. look pretty well from certain points of view; the end ones are failures. Daylight, however, by which a traveller usually sees it, is injurious to its effect. It is remarkable that the point of sight is lower than it would be on the lowest seat, which is 3 or 4 ft. above the stage. The colonnade above the seats is beautifully proportioned, but the centre division has been filled up in consequence of want of room, and this is very injurious to its beauty."—*Woods.* On the opening of the theatre the academicians performed Edipus Tyrannus, a play to which the scenery is entirely unadapted. It is such a scene as would have been used for the comedies of Menander, and the other plays of the New Comedy. It would be admirably adapted for the representation of the comedies of Terence by the Queen's scholars at Westminster.

The *Pinacoteca* contains a small collection of dubious pictures: a Madonna, may be by *Guido*; a Holy Family ascribed to *Titian*, &c. There is also a public library, which has some curious manuscripts. It is closed every Wednesday.

The country round about Vicenza is beautifully varied with hill and dale. About ¾ of a m. from the city is the *Monte Berico*, celebrated on account of the sanctuary erected upon the summit in 1420 in honour of a supposed apparition of the Virgin. It is nearly joined to Vicenza by a continued range of arches. You first pass between noble avenues of plane-trees skirting meadows, which, on the Sunday evening, are the favourite drives of the nobility and gentry of Vicenza. As at Bergamo, the general look of the equipages and well-dressed company which they contain conveys an idea of the wealth of the country. The white veils of the young ladies, so becomingly thrown over their heads, appear as a pleasing national costume. The dress of the *contadine* is far less graceful. Most c

these damsels prefer men's black beaver hats, the ugliest head-covering ever invented. Each of the arches of the *Portici del Monte* bears the shield, or device, or name of the fraternity or individual at whose expense it was erected. There is no peculiar beauty in the architecture, but the long succession of pillars and arcades is striking.

The church, which is called *Sta. Maria del Monte*, was small and of pointed architecture; but a large new part has been added in the form of a Greek cross, which internally is very beautiful. What was once the length of the old church has thus become the breadth of the whole building, and the altar has been removed from the recess in the end of the former building to a place which was the middle of one of the sides. It contains some good specimens of *Mantegna:* a picture with many saints introduced, signed and dated by the painter, 1500. Another, the Adoration of the Magi, 1528: this is reckoned one of his best pictures. In the refectory, a capital *Paul Veronese:* Our Lord received by St. Gregory as a traveller or pilgrim. The belfry or campanile of the church is unfinished.

The view from the summit of the hill is magnificent. "Imagine to yourself an enormous flat, which presents something like the shape of a bow, the arc of which is formed by various mountains that are apparently united. Facing the N.E. you have, but at an immense distance, the mountains of *Friuli;* to the E. are the *Euganean* hills; and to the S., with his back to which the spectator stands (and this forms the central part of the arc, with a projection towards the chord), are the *Colli Berici*, or Vicentine hills, which appear to be an offset from the Alps. These seem from behind to join the *Euganean* and *Este* hills, and the mountains of the *Friuli*. All is plain between these and the chord, that is, to the utmost extent of the visible horizon, unbroken by the slightest apparent undulation of surface, and rich in wood, vineyards, and in grain. To give you something of a more accurate idea of the extent of this we may select the space which lies between this place and Padua, a plain every part of which is visible to the naked eye in ordinary weather. This, by the road, which is sufficiently straight, is distant 18 Italian or English nautical m. (that is, 60 to a degree). Allowing, therefore, 2 for deviations (and the road is remarkably straight), they might yield 20 Eng. m. in a level line. When you have wearied your sight with the northern view, take post on the western side, and you have again a perfect plain, but of no great extent for this country: this is bounded by mountains, and in it lies the city of Vicenza.

"The N. offers the most extraordinary contrast to the S., for you have here a sea of mountains, which, in appearance, runs as far as the Alps. On the top of the *Monte* is a casino, the opposite windows of whose saloon command this extraordinary prospect N. and S."—*Rose's Letters.*

It must also be added, that the plain and the hills are everywhere dotted with villas and towns and cities.

Near the *Porta del Consiglio*, just outside of Vicenza, is a remarkable tower, dark and deeply machicolated, which forms rather a prominent object in the view from the *Monte*, and such as to excite curiosity. It was originally the *March Tower* between Lombardy and the Venetian states, and it is now used as the belfry of an adjoining church.

Near Monte Berico is the *Rotonda Capra*, so well known as Palladio's Villa, copied by Lord Burlington at Chiswick. "It is a square building, containing a round saloon lighted from above. From the four sides you ascend on broad stairs, and reach at every side a porch formed by 6 Corinthian pillars. It may be that architecture never pushed splendour to a higher pitch. The space taken up by stairs and porches is far greater than that of the building, because every side would be quite sufficient for the entrance to any temple. The saloon exhibits the finest proportions, as well as the rooms. Every side presents itself from all parts of the adjoining country in a most magnificent manner."—*Goethe.*

"Externally it partakes of the desolate condition of everything at Vicenza, but still it is exquisitely beautiful, and the situation at the extremity of a point of hill advancing from the general line is no less delightful; no other position could have suited the house so well, and no other house, either larger or smaller, or with any other arrangement, would have been so well adapted to the situation. Internally it is equally admirable; it looks small, even more so than it really is. This is probably owing to the preposterously massive ornaments about the doors. The rooms form altogether one suite of apartments, four of which are intended for bedrooms; but this, in the system of Italian manners, would be no objection to their being all thrown open to receive company: and here, whatever may be the time of day, you are sure of shade, air, and beautiful scenery. It would be difficult to accommodate the design to our climate and manners without spoiling it, even if we should find for it a suitable situation. In this most essential particular the three imitations which we have are all remarkably deficient."—*Woods.*

Just beyond the *Porta di San Bartolomeo* is the *Palazzo Trissino in Cricoli*, interesting, both on account of its beauty, and as having been the residence of the celebrated Giovanni Giorgio Trissino, whose name appears on the architraves of the upper windows. Trissino was a poet of considerable eminence, and it is said that the palace was built from his designs. The honour is contested for Palladio.

Theatre.—The *Teatro Eretenio* is not large, but the summer performances are very good.

Vicenza is said to be liable to fevers. The wine grown in the neighbourhood is considered as the best table wine in Lombardy—and bad is the best.

The baths of *Recoaro* are about 3½ posts from Vicenza to the N.W., at the head of the valley of the Agno; there are two intermediate relays, the first at *Palazetto* (1½), and the second at *Valdagno* (1). They are principally frequented during the months of July and August. There are good Inns (that kept by Domenico Trettenero excellent), and every accommodation for persons frequenting the baths: indeed Recoaro may be resorted to as a very cool and agreeable summer residence, little inferior in this respect to the Baths of Lucca. The waters of Recoaro, which are ferruginous, are sent in bottles, properly sealed, to all parts of Italy. Persons using them should see that the small leaden seal bears the date of the current year: if kept beyond the year the iron precipitates. The season for bottling the water begins in May. Another mineral water, Aqua Catulliana, containing a rather strong solution of sulphate of iron, is also procured in the neighbourhood of Vicenza, and is sent to different parts of Italy. Very agreeable excursions may be made from Vicenza to Recoaro, the Sette Commune, &c., which, belonging more properly to the Italian Tyrol, are described in the *Handbook for S. Germany*, Rtes. 232, 233.

The roads from Vicenza to Inspruck, by the Val de' Signori and the Val Sugana, through Schio, Bassano, &c., as well as those to Feltre and Belluno, including Possagno, the country of Canova, and Asolo, the retreat of the unfortunate Queen of Cyprus, Caterina Cornaro, are described also in the *Handbook for South Germany* (Rtes. 222, 232, 233, &c.), in connection with the great lines of communication across the Alps, between the Austrian and Italian Tyrol.

The road from Vicenza to Padua abounds in villas and pleasant gardens, and the soil seems to suit all exotics remarkably well. The catalpa and tuliptree flourish by the side of the road, and you see the crimson trumpet-like flowers of the Bignonia festooning most luxuriantly over the walls.

1½ *Arlesega.*

Mestrino, between the torrents Ceresone and Brentella.

1 PADUA. (*Inns:* Aquila d'Oro; very good and well situated. Croce d'Oro, clean; close to the Café Pedrocchi. Stella d'Oro, not very clean, more reasonable.

Cafés: several; but the Café Pedrocchi is celebrated all over Italy; but its merits are not equal to its fame. There is a "*restauration*" there, and a table d'hôte at 2 P.M., at 3 zwanzigers a-head. While the building was in progress Pedrocchi was present every evening, and paid all the workmen ready money, and, it was said, always in old Venetian gold. He had been left in poor circumstances, and lived in a ruinous little old house upon the site of his present café, which, falling into decay, he was compelled to pull down. Suddenly he abounded in riches —as many stories were aflost concerning hidden treasures and yet more awful things as would furnish materials for a legend. The secret of his wealth was this — he kept a gaming-house. During the building portions of an ancient Roman edifice were discovered, and the marbles so found have been employed in the slabs and pavements of the salone.

Booksellers. Zambecarri has a good choice of old and new books, but the former at very high prices.

Padua is perhaps the oldest city in the N. of Italy, and the one abounding most in traditions propagated from age to age. The foundation of Padua was attributed to Antenor by the Romans.

"Antenor potuit, mediis elapsus Achivis,
Illyricos penetrare sinus atque intima tutus
Regna Liburnorum, et fontes superare Timavi:
Unde per ora novem vasto cum murmure montis
It mare proruptum, et pelago premit arva sonanti.
Hic tamen ille urbem Patavi, sedesque locavit
Teucrorum, et genti nomen dedit, armaque fixit
Troia. Nunc placidâ compôstus pace quiescit." *Æneid*, lib. i. 243, 249.

"*Antenor*, from the midst of Grecian hosts
Could pass secure, and pierce th' Illyrian coasts:
Where, rolling down the steep, Timavus raves,
And through nine channels disembogues his waves.
At length he founded Padua's happy seat,
And gave his Trojans a secure retreat:
There fix'd their arms, and there renew'd their name,
And there in quiet rules, and crown'd with fame." DRYDEN'S *Virgil*.

In the year 1274, when the workmen were laying the foundation of the Foundling Hospital, a large sarcophagus of marble was discovered, containing a second of lead, and a third of cypress-wood. In the third reposed a skeleton, larger than the ordinary stature of men, grasping a sword in the bony hand; and an inscription upon the inner coffin was interpreted to indicate that the tomb belonged to Antenor. The discovery, like that of the bones of Livy, which we shall soon have to notice, excited the greatest enthusiasm, and the remains of the founder of the city were deposited in the church of San Lorenzo. Though a pagan, Antenor was admitted into holy ground. To the same church the sarcophagus was removed, and an inscription composed by *Lupato de Lupati*, by profession a doctor of laws, and by amusement a poet, was engraved upon the monument, which still exists in excellent preservation. When Alberto della Scala visited Padua in 1334 the sarcophagus was opened, and he requested as a gift the sword of the Trojan hero. The church has been demolished, but the sarcophagus has been spared. It stands at the corner of a street, beneath a *baldacchino*, or canopy of brick, and, whatever may be thought of the details of the story, it is unquestionably antique, though of what age it is difficult to decide. It is not unimportant to add that ancient medals to a large amount were also discovered near the spot where the tomb was found.

"Padova la Forte" contains 38,000 Inhab. Long rows of arches, generally pointed, support the houses. Irregular *places*—wide-stretching tracts of desolate waste on the outskirts—add to its peculiar character.

As the structure most peculiar and most national, we must select the *Palazzo della Ragione*, built by *Pietro Cozzo* between 1172 and 1219, which extends along the market-place: a vast building, standing entirely upon open arches, surrounded by a loggia. The E. end is covered with shields and armorial bearings. To the Broglio of the Lombard cities it has no resem-

blance. A vast roof, like that at Vicenza, towers above the edifice, rising, perhaps, half as high again as the walls upon which it rests. This roof is said to be the largest, unsupported by pillars, in the world. The hall is about 240 feet long, and 80 wide, as much in height, and not quite rectangular.

The history of this hall is as remarkable as its aspect. In the year 1306 there came to Padua a renowned architect and engineer, an Augustin friar, *Frate Giovanni* by name. He had travelled far and wide, in Europe and in Asia, to the very Indies, and he had brought back plans and drawings of all the buildings which he had seen; amongst others, a drawing of the roof of a great palace in India, beyond the sea. This design greatly pleased the Paduans, and they requested him to roof their hall (which had previously formed three chambers) in like manner; and *Fra' Giovanni* assented, asking no other pay excepting the wood and tiles of the old roof, which he was to take down.

The interior of this hall is gloomy, and the whole is closely covered with the strange mystical paintings, designed, it is said, by Giotto, according to the instructions of the great physician, astrologer, alchemist, and (suspected) magician, *Pietro d'Abano* (born 1250, died 1316). Pietro d'Abano was the first reviver of the art of medicine in Europe; and he travelled to Greece for the purpose of learning the language of Hippocrates and Galen, and of profiting by the stores which the Byzantine libraries yet contained. He practised with the greatest success; and his medical works were considered as amongst the most valuable volumes of the therapeutic library of the middle ages. He wrote the 'Conciliator differentiarum Medicorum.' His bust is over one of the doors of the hall: the inscription placed beneath it indignantly repudiates the magic and sorcery ascribed to him; but the votaries of the occult sciences smiled inwardly at this disclaimer. His treatises upon necromancy, geomancy, and amulets and conjuration, were circulated from hand to hand.

The paintings, forming 319 compartments, have been repeatedly damaged by the elements of fire and water, in 1420, 1608, 1744, and 1762; and have been entirely repainted. They fall into several classes. The constellations—sacred subjects—apostles and saints—the winds and elements—allegorical figures of Virtue;—but the principal series consists of the months of the year, with their ruling planets and constellations; the employments of the month; and the *temperaments*, assigned, according to astrological rules, to those who are born under the different astral combinations. The apertures, or windows, are said to be so disposed that the solar rays in each month travel along the representatives of the signs and planets then in ruling activity. The following paintings may be remarked, either for their beauty or singularity:—Justice and Prudence; portrait of Dante, under the personification of Sagittarius; Pisces, under which is a young woman supporting an aged person with great tenderness; also a very beautiful kneeling figure; generally, the representations of the trades and occupations of human life. —The coronation of the Virgin—the Magdalene—and St. Paul in prayer.

At the top of the hall is the so-called monument of Livy. Like the astrologer, he was born at Abano; but both are claimed as Paduans, in consequence of Abano being in the Patavinian territory. According to an immemorial tradition, the site of Livy's house can be pointed out in the Strada di San Giovanni; and in the year 1363 an inscription was found near the church of Santa Giustina, purporting to have been placed there by Titus Livius, to the memory of Livia, his fourth daughter; which inscription the monks built into the walls of their church. Some time afterwards, in 1413, a tesselated pavement was discovered, beneath which was found a leaden coffin containing a skeleton, which was immediately supposed to be that of Livy himself. The discovery excited the greates'

enthusiasm, and it was determined to place the remains in the palazzo. The translation took place with as much pomp as if Livy had been a tutelary saint. The bier was covered with cloth of gold, and it was carried by the noblest and most eminent of the citizens and professors of Padua. The relics were divided: the jawbone was deposited in the Cancellaria; and Alfonso of Arragon, King of Naples, despatched (1450) a special embassy to request the gift of an armbone, which was conceded by the Paduans, as appears by an inscription on a marble tablet over the door. The inscription found at Sta. Giustina has been let into the wall; and statues of Minerva (or, as some say, Eternity) and Fame, the Tiber and the Brenta, have been added: above is a bust, upon which are engraved the letters P. T. L. E., which, with somewhat of Oldbuck's sagacity, are explained to signify *Patavini Tito Livio Erexerunt.* Besides the foregoing, there are some modern inscriptions to his honour. The bones, however, are placed over one of the lateral doors leading to the Uffizio della Sanità. Over a third door is the bas-relief representing the celebrated jurist *Paulus*, who flourished in the age of Alexander Severus, and contributed much to the formation of the system of the code of the civil law.

Alberto Padovano, commemorated over another doorway (died 1323), was a preacher of extraordinary eminence in his day: *Sperone Speroni* also has a statue. It was erected at the public expense in 1594, or, as it is quaintly expressed in the inscription, A. U. C. 2712. Hallam considers Sperone's tragedy of *Canace* as a work of genius; and his Dialogues, an humble imitation of Plato, may have been valued, when well-turned phrases were accepted as an equivalent for meaning.

Such tributes to literary eminence are sufficiently common, but the bust erected, 1661, by the city to the memory of *Lucrezia Dondi*, is, perhaps, unique: it bears witness to her virtue and to her death, under circumstances nearly similar to those of her Roman namesake. Lastly, in this strange assembly, is *Belzoni*, represented in his Turkish dress, between the two Egyptian statues which he presented to his native city. No circumstance in poor Belzoni's life pleased him more than his being able to present these trophies to Padua. A beautiful medal was struck by the city as a token of their gratitude, in addition to the bust thus placed in the hall.

At one end of the hall is the *lapis vituperii*, of black granite, upon which debtors cleared themselves by their exposure to shame—the altar of insolvency. At the other end of the hall, in front of the plaster statue of Livy, stands the enormous wooden model of a horse, formerly in the Palazzo Emo, made by *Donatello*, upon which *Vasari* has expatiated with much ardour. A meridian line crosses the hall: the ray of the sun passes through a hole decorated with a golden face in the roof. The whole structure is now exceedingly neglected. In the adjoining Cancellaria are kept the archives of the city. The decrees are written in parchment books of great beauty, and would probably repay the investigation of Italian antiquaries.

The *Duomo* claims *Michael Angelo* as its architect; but it was two centuries in progress, not having been completed until 1754, and it is probable that, if he was the designer, his plans were not fully carried out. The best picture which the church contains is a fine copy by *il Padovanino* from *Titian*, long supposed to be an original: indeed, there are many who will not yet give it up. It is a Virgin and Child.—By *Francesco Bassano* are two pictures: the Flight into Egypt and the Wise Men's Offering; both well coloured.—*Sassoferrata*: a Virgin.—And a Pietà by a good, though unknown, ancient master. Here are the tombs of *Sperone Speroni* and of *Giulia Conti*, his daughter. A modern bust of Petrarch, who held a canonry in the cathedral, by *Rinaldi*, Canova's scholar, has been recently placed here; there are also two others, respectively in honour of Benedict XIX., and Cardinal Rezzo-

nico, afterwards Clement XIII. These last are curious monuments of vanity and courtly flattery. What had the pope done for the canons to deserve this token of gratitude? He graciously granted them the privilege of wearing their pontifical copes in the choir. And what had Rezzonico done? Why, he had asked the favour for them.

The sacristy contains some curious early liturgical manuscripts; a vase for the holy chrism, of Byzantine manufacture, and other relics.

The *Baptistery* is a Lombard building of the 12th centy., belonging to what may be termed the second class of these buildings; namely, those erected in imitation of the baptisteries of the first period of Romanesque architecture, such as at Novara and Brescia, and which, when unaltered, are invariably of the Corinthian order, and almost as invariably are said to have been heathen temples. This *baptistery* belongs to the second or imitative class, of which the traveller will find many other examples (as at Parma and Cremona).

Walls and cupola are entirely covered with frescoes, executed at the expense of Fina Buzzacarina, wife of the elder Francesco di Carrara. Both *Giusti* and *Aldighiero di Zevio* are thought to have been concerned in the work. They are in the style which imitated the ancient mosaics.

Biblioteca Capitolare. — Petrarch may be reckoned as one of the founders of the *Library of the Duomo*. It contains many early printed books, and several inedited manuscripts. Amongst others, various essays and letters of Sperone Speroni, and some splendidly illuminated missals; also various ancient pictures. A Virgin and Child, by *Nicolo Semitecolo* of Venice, 1367, is much valued as a species of document in the history of the Venetian school. Over the door of the library is a portrait of the Laureate, which was originally painted upon the walls of the house in which he dwelt when he resided at Padua under the protection of Carrara. The house was demolished in 1581; but the fresco was cut from the wall, and thus preserved. This portrait is reckoned one of the best.

The *Palazzo Vescovile* has been modernised. It contains several frescoes by *Montagnana*, a clever pupil of Giovanni Bellino, painted about 1495. In the chapel are the Apostles, in chiar'-oscuro; and the altar-piece is by the same artist. A large painting by *Ricci*, representing the plague at Padua in 1631, is interesting for its truth, and some of the figures have much of the grace of Guido, of whom Ricci was a pupil.

Striking clocks are said to have been invented at Padua; and that which stands in the great battlemented tower in the Piazza de' Signori, adjoining the cathedral, is claimed as the contrivance of *Giacomo Dondo* or *Dondi*. It was erected in 1344, at the expense of Ubertino di Carrara; the works, however, having been made by Antonio Padovano. Besides the four-and-twenty hours, it tells the course of the sun and the aspects and phases of the moon. Dondi obtained such celebrity for his performance, that he acquired the surname of *Horologio*. It passed to his descendants, and the family of "Dondi dell' Orologio" still flourishes.

This clock-tower forms the centre of the *Palazzo del Capitano*, which occupies one entire side of the Piazza de' Signori. It is in a mixed style: the exterior by *Falconetto*, the staircase is attributed to *Palladio:* it is remarkably fine. The building is let out for various purposes; part is used as the Bettoni printing-office.

Sant' Antonio. "In the year 1231 the citizens of Padua decreed that a magnificent temple should be erected in honour of St. Anthony, their patron saint. To accomplish this object, they sent for Nicholas of Pisa, and intrusted to him the construction of the new church, and he produced one of the most remarkable buildings in Italy. The fashion of the day compelled him to adopt the pointed style, but with this he combined some of the Byzantine features of St. Mark's at Venice. St. Anthony's is crowned with no les-

than 8 cupolas, which give it an oriental character. It is in the shape of a cross, 280 ft. in length, 138 ft. in breadth to the extremity of the transepts. It was completed in 1307, with the exception of the cupola over the choir, which was not added till a centy. later. If the external features of this church are meagre, if the three great portals are bald when compared with the contemporary portals of the North, it must be remembered that Nicholas of Pisa was compelled, by the fashion of the day, to adopt a style which he did not like, and which, it must be confessed, he did not understand."—*G. Knight.*

This church is remarkable for the splendour and beauty of its internal decorations. Occupying the N. or l.-hand transept, stands the chapel of *the* Saint, "*il* Santo"—(for thus is Anthony honoured at Padua, where he died, having been born at Lisbon). It is illuminated day and night by the golden lamps, and silver candlesticks, and candelabra borne by angels, which burn before the shrine. The chapel was begun in 1500 by *Giovanni Minello*, and *Antonio* his son; continued by *Sansovino*, and completed (except as to some subordinate portions) by *Falconetto* in 1553. The two richly worked pilasters are by *Perone* and *Matteo Agleo*. A large and singular series of sculptures by various artists surround the walls; the best are by *Tullio Lombardo*, *Sansovino*, and *Danese Cataneo*. In the centre is the shrine: the statues of St. Anthony, St. Bonaventura, and St. Louis, by *Titiano Aspetti*, are amongst its ornaments. "The shrine of the saint is as splendid as gold and marble can make it: the lower part, which is a range of five arches, supported on columns, is good; but the top is overloaded with a double attic. The most sober architect takes some licence in these small productions, and is more lavish of ornament in them; and it is probable that the eye requires more play of line and more richness of detail than where the impression is helped out by the mass of the edifice."—*Woods.* The two fine sculptures on the sides of the sarcophagus are the work of *Oratio Marinale*, 1450, and *Filippo Parodi*. They support two of the candelabra.

Opposite to the chapel of the saint is that of *Sta. Felice*. It is separated from the body of the church by a screen of five Gothic arches of yellow marble, above which rises a species of entablature of coloured marbles disposed in scales. The wall and vaulting is covered with excellent early frescoes, by *Jacopo Avanzi* and by *Aldighiero di Zevio;* the worse, however, for the injuries they received in clearing off the whitewash with which they had been covered, and for their restorations: the subjects are taken partly from the legendary history of St. James, to whom the chapel was originally dedicated, and partly from the Gospels: they are striking even in their present state.

The wall at the end of the chapel is divided into five spaces by columns and pointed arches, corresponding to those opposite which separate the chapel from the church. In the centre space the subject is the Crucifixion. To the rt., and separated from it by one of the columns, the soldiers are casting lots for the garments of Christ. The skill displayed in this composition seems almost in advance of the time (about 1376) of the painter. To the l. of the Crucifixion, and separated from it by a marble pillar, is the crowd following Jesus from the city; one group is beautiful: it is a woman supporting the fainting figure of the Virgin Mother, followed by another, who is leading along her own infant son. Farther on, to the rt. of the Crucifixion, there is a tomb; the space above it is filled with the picture of the Resurrection. Another tomb on the opposite side contains the remains of the founder of the chapel: the picture over it represents the Taking down from the Cross. These five pictures by *Avanzi* and *Zevio* fill the lower part of the side of the chapel opposite the entrances; they are each under a pointed arch. Over them the space is divided into three parts, each

also canopied by a pointed arch, and filled with a picture. The subject of that on the l. of the spectator is the Denial of St. Peter; of that in the centre the *via dolorosa*, or Christ led to be crucified; and of that on the rt. the Entombment. The two nearest the window on the rt. are quite visible, that on the l. is not so easy to make out. In the spandrils to the extreme rt. and l. of the five lower arches the Annunciation is painted. The angel Gabriel occupies the spandril to the extreme l., and the Virgin that to the extreme rt. The head of the Virgin is very beautiful.

A long narrow window is in the end of the chapel to the rt. of the entrance. One of the compartments on that side contains the picture of the Virgin and Child, engraved by D'Azincourt; the others are filled up with scenes from the lives of St. Christopher and other saints. The opposite end is divided into irregular compartments, and painted by the before-mentioned artists with subjects from the Scriptures and from legends.

The presbytery and choir are divided from the rest of the church by splendid marble screens and balustrades. *Donatello* contributed the bronzes which decorate the high altar, somewhat meagre in the outlines, but marked with the genius of the master. By Donatello, also, is the great bronze crucifix, and a basso-rilievo over the door.

Cicognara points out as the finest work of art in this most sumptuous sanctuary the great candelabrum of bronze, executed by *Andrea Riccio*, standing near the high altar, the result of ten years' labour. It is a species of cinque-cento adaptation of the antique form. The human figures possess exquisite grace and simplicity. Four emblematical figures upon the "zoccolo" have occasioned much perplexity to the commentators. They have been explained as representing astrology, music, history, and cosmography. But these interpretations are more ingenious than satisfactory; and it is difficult, for instance, to discover astrology in the representation of Jupiter in his chariot.

In the presbytery are other very fine bronze bas-reliefs by the same master: David and Goliath; and David dancing before the Ark.

The sepulchral monuments, which are numerous, are many of them fine. The *Contarini monument*, erected in 1555, at the expense of the republic, is from the design of *Sanmicheli*, the sculptures being by *Vittoria* and *Danese Cattaneo*. *Sanmicheli* also designed the monument of *Cardinal Bembo*; on which the sculptures are by *Cattaneo*. A third, and perhaps the best, specimen of *Sanmicheli* is in an adjoining cloister. There are several cloisters abounding with these monuments. Cesarotti, the translator of Ossian and Homer (died 1808), is buried in the church. Sant' Antonio is watched by dogs of a peculiar breed, and who execute their duty with extraordinary and amusing sagacity.

In front of the church is an irregular and picturesque *place*, partly formed by the conventual buildings, which are now retenanted, the friars having been recently restored. Here stands the equestrian statue of "Gatta Melata," whose real name was Erasmo di Narni, by *Donatello*, a production full of vigour, and one of his best works.

The *Scuola di Sant' Antonio* adjoining the church, and now re-occupied for conventual purposes, contains some fine frescoes by *Titian* and *Campagnola*, representing the miracles ascribed by legendary fame to St. Anthony.

"Three are by *Titian*. The subject of the first is St. Anthony proving to a jealous husband his wife's innocence. The effect of this picture is unsatisfactory; but, on examination, it appeared that the only pure parts are the heads of the lady and her female attendants, and some other trifling portions: all the rest has been repainted, apparently in oil. The female heads are very fine in expression; and with regard to the mode of painting, the lights are loaded, the shades quite transparent, and the whole mechanical treatment is that of oil-painting. Another fresco i

St. Anthony restoring a criminal at the intercession of his mother. This painting is in more perfect preservation; the landscape background only seems restored. *Titian* painted in fresco in a very sketchy manner, and with great rapidity, this picture having occupied a few days only. The drawing is careless, especially that of the extremities; the draperies are painted in a very slight manner; and the general effect of the picture is not striking. These frescoes look like ineffective works in oil. In these examples *Titian* has attained little beyond harmonious colour. Every part of these works is painted in a thin manner, the lights excepted. In the body of the youth he has availed himself of the colour of the intonaco in the half tints, the shadows being laid in with brown. Near this work there is another fresco by *Titian* [a man attempting to kill his wife], which, however, is in a very ruined state."—*Wilson.*

Close to *Sant' Antonio* is the small church of *San Giorgio*, containing some fine frescoes by *Avanzi*, painted in 1377. —*Aldighiero* helped him here also.

Santa Giustina is supposed to have been erected on the site of the Temple of Concord. It was repeatedly built, and as frequently ruined. The fabric raised after the destruction of the city by Attila was thrown down by an earthquake in 1117. In the 13th centy. it was rebuilt. Two griffonised lions, standing at the top of the flight of steps in front of the present structure, are vestiges of the earlier church. The present church was begun in 1502, by *Frate Girolamo da Brescia*, and completed 1532-1549, by *Andrea Morone*. The façade is rough and unfinished; but the general view of the interior is good, from its proportions, its great expanse, and its many piers and lofty cupolas.

"The disposition of the aisles is rather that of a series of vaulted recesses opening into the nave, and nearly as high as that is, and communicating with one another by lower arched openings, than a continued aisle. The first thing that struck me was the whitewash, and it is wonderful how much this empty glare can spoil the effect of the finest building. After the first impression of this had passed off, I admired with the rest of the world. The excellence of the building consists, I think, in the great space between the piers, equal to the width of the nave, and the loftiness of the side arches. Two little chapels open into each of the recesses forming the side-aisle. These are badly managed, and the details are execrable; but the general disposition has an appearance of space and airiness which is very magnificent."—*Woods.*

The Martyrdom of Sta. Giustina, by *Paolo Veronese*, is the best picture in the church, but the upper division is heavy and laboured, and the groups at the top are badly and clumsily arranged. It is said that this defect arose from the interference of the prior, who insisted that the figures should be put in perspective according to *his* way. Other paintings are:—*Carlino* and *Gabriele Caliare* or *the heirs of P. Veronese:* the Conversion of St. Paul. —*G. Maganza:* Totila King of the Goths falling before St. Benedict.—*C. Rodolfi:* St. Benedict instituting his Order.—*Liberi:* St. Gertrude supported by Angels.—*J. Palma:* St. Benedict with St. Placidius and St. Maur; in the best style of this artist. One chapel contains a beautiful group formed from one block of marble, representing a dead Christ, with the Virgin, Mary Magdalene, and St. John. A chapel below contains an ancient image of the Virgin, supposed to have been brought from Constantinople.

There is a fine cloister to this church. In a cortile adjoining is a piece of sculpture of the 11th centy., one of the earliest specimens of mediæval allegory. It represents Mercy and Justice. The large cloister is a part of the older monastery. It contains the remains of a curious and highly finished series of paintings of the life of St. Benedict, executed between 1489 and 1494, by *Bernardo Parentino.* Other parts of the cloister are by *Girolamo Padovano*, damaged, but still showing talent.

Some of the subjects are allegorical, and are difficult to be explained. The French converted this monastery into barracks; some of the paintings were whitewashed, others spoiled by the soldiery.

The Church of Sta. Giustina stands at the extremity of a very large irregular *place*, the centre of which is occupied by the *Prata della Valle*, an oval, surrounded by a small canal, supplied by the waters of the Bacchiglione, and peopled with an army of statues. It was intended to limit these memorials to the great men of Padua; but inasmuch as even local fame could not supply a sufficient number of characters to fill the pedestals of the original design, they have been forced to enlist various worthies of other countries and all ages. Antenor, Tasso, Pietro d'Abano, Galileo; about 80 in all; two are by Canova, and many of the others show much facility and knowledge. Gustavus of Sweden figures amongst these worthies. The "Lion of the North" has a full right to this station, for in 1609 he studied at Padua, and attended the lectures of Galileo; and in consequence of this, when his unfortunate namesake visited Padua in 1783, he requested permission to erect this statue of his great ancestor. The whole scene, though odd, has a pleasant effect.

The form of the *Arena*, as well as the name which it bears, sufficiently indicates that it was a Roman amphitheatre. No traces of seats can be found, and probably they were constructed of wood, as at Pola. Here and there the Roman masonry can be distinguished; but, in the middle ages, the Roman circuit was, like the amphitheatre of Nîmes and Arles, converted into a place of defence by the noble family of Delesmanin, who crowned it with battlements; from thence it passed to the Scrovigno family, in the person of Enrico Scrovigno, the son of Reginaldo, condemned by Dante for his usury and avarice in the following verses, in explanation of which it must be recollected that the *blue sow*, the *Scrofa azzurra*, was the bearing of the family:—

"E un che d' una scrofa azzurra e grossa
Segnato avea lo suo sacchetto bianco
Mi disse: Ché fai tu in questa fossa?
Or te ne va; e perchè se' viv' anco,
Sappi che 'l mio vicin Vitaliano
Sederà qui dal mio sinistro fianco.
Con questi Fiorentin son Padovano."
Inferno, xvii. 64, 70.

"And one upon whose purse of argent hue
A lusty swine in azure colour stood,
Exclaim'd, 'In this abyss what doest thou?
Begone,—and since of life thou art not reft,
Know, Vitaliano, my rich neighbour there,
Shall take his seat with me upon my left,
A Paduan I, 'mid Florentines am here.'"
WRIGHT'S *Translation*.

Enrico rendered the arena a complete castle; but he did more; about 1303 he built within its precinct the chapel of *Sta. Maria dell' Annunciata*, commonly called *Santa Maria dell' Arena*; but, whether as a domestic chapel, or for the use of the order of the Cavallieri di Santa Maria, has been much contested. This order of religious chivalry was instituted, not for the defence of the faith in general, but for the worship of the Virgin in particular. They obtained large possessions, and thereupon abandoned themselves to worldly luxury, whence they were called *Frati Godenti*; but their career of vice and profligacy was cut short by papal authority; they were suppressed, and their property given to other orders.

There is not, however, the slightest evidence that the chapel was ever appropriated to this order, or that the founder was a member of it. The inscription beneath his very curious statue in the sacristy,—"Propria figura Domini Henrici Scrovigni, militis de Arena,"—and probably put up in his lifetime, only shows that he was a knight; and his dress is merely the ordinary "abito civile" of the time. We must, therefore, adopt the first supposition, that the chapel was erected for domestic worship, and not improbably, in the opinion of the people, for the purpose of atoning for his father's sins. At this period *Giotto*, then young, was working at Padua, and Scrovigno called him in to raise this fabric. It consists of a single aisle with a prolonged chancel or tribune, in a simple Gothic style. The unity

of design apparent in the chapel and in the paintings no doubt resulted from both being designed by the same mind; and what adds to their interest is, that Dante lodged with Giotto when the works were under his hand. Of all the existing productions of Giotto, none are so perfect and genuine, or so truly exemplify the character and beauties of his style.

The subjects are taken partly from the New Testament, and partly from those additions to the Scripture history which were made by the Romish Church in what are called the Apocryphal Gospels. These additions will be easily understood, for the amount of invention shown in them resembles that in the additions which Dryden and Davenant made to the Tempest, of which Johnson remarks, "The effect produced by the conjunction of these two powerful minds was, that to Shakspeare's monster, Caliban, is added, as sister-monster, Sycorax; and a woman who, in the original play, had never seen a man, is in this brought acquainted with a man that had never seen a woman." When the Virgin Mary was made a goddess, it seems to have been considered necessary to represent her birth as having been in some degree miraculous. So the events which preceded the birth of St. John the Baptist and Samuel, or occurred in the childhood of our Saviour, were told as having also happened in the case of the Virgin Mary.

"Among the many objects of interest in the old-world town of Padua, Giotto's chapel, as it is familiarly and expressively called, stands pre-eminent; and to the genius of Giotto is the interest of this little building alone to be ascribed. Standing as the chapel does at the end of a green court-yard, backed by gardens growing vegetable stuff, without a single trace of the monastic buildings which formerly were attached to it, and which with it were, till late in the last centy., hermetically sealed from public gaze and curiosity, every association which might raise an emotion in the mind is removed, save that which is to be derived from the contemplation of its internal mural decoration. But let those who have so far cultivated a love and knowledge of art, as to appreciate its high capabilities, most carefully study these frescoes of Giotto. They will there find Sacred History illustrated with a dignified as well as touching simplicity, eminently befitting the Divine theme. No artist of any period has been more, if so successful as Giotto in telling his story in a striking and intelligible manner. Add to this indispensable ingredient in the composition of a great historical painter Giotto's exquisite feeling for graceful beauty and deeply pathetic expression, and you have the chief qualifications of works which, without using the language of middle-age mania, may be safely pronounced as possessing the very highest interest. Second in consideration, but equally remarkable, is Giotto's skill in ornamental design; in this light, the chapel may be considered as a perfect model of taste. The beauty of the ornaments, particularly those which divide the walls into panels to receive the various subjects, and the judgment which has kept everything not purely ornamental work from the ceiling, are some of the chief points of excellence, which it is to be regretted have not been, and are not, more frequently observed and imitated." — *I. C. H.*

Over the entrance is The last Judgment. This is much injured: some of the groups of the blessed have great beauty. The vices of the clergy are brought forward with peculiar prominence. In the centre, and not connected at all with the rest of the composition, Scrovigno is represented, offering his chapel, which is accepted by 3 angels.

The general series is distributed into 3 ranges, of which the uppermost contains scenes from the Life of the Virgin, principally from the Apocryphal Gospels. 1, Joachim repelled from the Temple by the Priests, because he had not begotten any issue in Israel. 2, Joachim returns to his sheepfolds, and prays during 40 days and 40 nights. 3, the Sacrifice of Joachim. The hand

issuing from the cloud is a symbol of its acceptance. 4, The Angel appears to Anna, and reveals that the prayers of her husband are heard. 5, Joachim's Vision. 6, The meeting of Joachim and Anna at the gate of the Temple. "And Joachim went down with the shepherds; and Anna stood by the gate, and saw Joachim coming with the shepherds; and she ran, and, falling on his neck, said, 'Now I know that the Lord hath blessed me,'"—a most graceful composition. 7, The Birth of the Virgin. 8, The Presentation of the Virgin in the Temple. 9, The Priests having declared that the marriageable men of the House of David should bring their rods to the Temple, and that whosesoever rod should bud was to become the husband of Mary, they come, each man bringing his rod. 10, The Blessing of the Rods. 11, The Marriage of Joseph and Mary: the Virgin and the other female figures are graceful. 12, The Marriage Procession. This, perhaps the most beautiful picture in the series, is the one which has most suffered by damp. 13, The Salutation, in two divisions: here the grace which Giotto imparts to his female figures is peculiarly discernible. This compartment is under 14, and forms the connecting link between the Life of the Virgin and that of our Lord, which forms a second series.

1, The Nativity, injured; but the colouring yet in parts remarkably vigorous. 2, The Wise Men's Offering. 3, Jesus brought to the Temple. 4, The Slaughter of the Innocents. 5, The Flight into Egypt. 6, Our Lord disputing amongst the Doctors; much injured, but some fine heads can yet be made out. 7, The Baptism in the Jordan. 8, The Marriage in Cana of Galilee. 9, The Raising of Lazarus: a magnificent composition; awe approaching to terror in the bystanders, death yet struggling with life in the resuscitated corpse. 10, The Entry into Jerusalem: groups full of animation and spirit. 11, Christ driving the Money-changers out of the Temple.

The third series begins with 12, The Last Supper: much ornament, very minutely finished, is introduced into the architecture. Each apostle has a marked and peculiar dress, either in colour or fashion, which is preserved in all the other paintings in which they are introduced. 13, Christ washing the Feet of the Apostles, a very beautiful composition. 14, Jesus betrayed. 15, Jesus before Caiaphas. 16, Jesus scourged and crowned with Thorns. 17, Jesus bearing the Cross: a full composition with some beautiful groups, particularly Mary and her companions pushed back by the Jews. 18, The Crucifixion; partly allegorical: the thieves are omitted. 19, The Deposition from the Cross. In expression this is considered the finest of all the existing works of Giotto, whether here or elsewhere. The deep and tender affliction of the Virgin, the impassioned eagerness of St. John, and the steady composure of Nicodemus and Joseph of Arimathea, are all in accordance with their characters. 20, The Resurrection: the figure of St. Mary Magdalene is an admirable personification of devotion. 21, The Ascension: the Virgin is the most prominent figure. 22, The Descent of the Holy Ghost upon the Apostles: singular in its arrangement.

"In this chapel, which may be deemed a perfect example of Italian Gothic church-painting, blue is substituted for the gold ground of the earlier painters. The figures are all on a ground of plain blue, and the vaulted roof is painted blue, and is divided into compartments by stripes of ornament, which is of a geometrical character. The paintings on the walls are divided from each other by broad ornamented bands, vertically, and by narrow ones horizontally. All these bands are richly painted with various colours, and the patterns are very beautiful. In the vertical bands are octagonal spaces, with heads of saints, coats of arms, and subjects composed of 2 figures. The colours have faded, possibly from the action of the light, as some of those on the same side with the windows are much stronger in point of colour than those opposite."—*Wilson.*

The lowest range of paintings consists of allegorical or symbolical figures, intermixed into architectural compartments, consisting of imitations of marble, panelling, &c., with borders, exactly like those executed in mosaic upon the tomb of Edward the Confessor in Westminster Abbey. This species of decoration seems to have been a favourite amongst the Italian artists of the time of Giotto, as it is found in the papal chapel of Avignon, painted in his style, or by his school. Opposite to each virtue is the antagonist vice; the figures are tinted in chiar'-oscuro. In many the allegory is very intelligible; in others obscure.— *Hope:* winged, scarcely touching the earth which she is quitting, and eagerly stretching forwards and upwards to the celestial crown.— *Despair:* portrayed as a female, who, at the instigation of the Fiend, is in the act of hanging herself. —*Charity:* a triple flame issues from her head. Her countenance is beaming with joy. She holds up her right hand to receive gifts from heaven; and in her left is the vase from which she dispenses them.— *Envy:* standing in flames: a serpent issues from her mouth, and recoils on herself: she has the ears and claws of a wolf.—*Faith:* holding the creed, and trampling on a horoscope: in the other hand she grasps the cross. When we recollect the trust which, in the age of Giotto, was placed in astrologers, the boldness of thought which this figure discloses will be appreciated. Her garments are lacerated and tattered; this is thought to denote the trials of Faith by Poverty.—*Unbelief:* a Roman helmet upon her head; in her hand an ancient heathen idol, to which she is noosed, and by which she is dragged to the pit.—*Justice:* a crowned matron seated upon a throne; her countenance severe and thoughtful. The scales of the balance which she poises are perfectly even. In one an angel presents a laurel wreath to the good; in the other is the destroyer, wielding the sword for the punishment of the wicked. Beneath is a composition with figures hunting, sporting; apparently indicating the ease and comfort enjoyed by those who live under a good government.—*Injustice:* an elderly man in the dress of a judge, of a harsh and forbidding countenance: he is "sitting in the gate;" but the path to his tribunal is overgrown with thorns and briers, and his fingers terminate in claws. In one hand he holds an unsheathed sword for punishment; in the other a hook (like that with which demons are usually represented), as the emblem of rapacity. In the compartment below, travellers assaulted and murdered, indicate, in apparent contrast to the figures on the opposite side, the miseries of living under an evil government.— *Temperance:* a female figure fully draped. She holds a sword, but it is bound into the scabbard: a bit is placed in her mouth—emblem of restraint.—*Anger:* a hideous crone, tearing her own bosom.—*Fortitude:* in ancient armour; the skin of a lion thrown over the armour. She rests tranquilly upon the shield which she opposes to her enemies.—*Inconstancy:* a young girl, and, with some touch of satire, represented in the dress of a Florentine damsel, falling backwards from a wheel, upon which she tries to balance herself; in allusion to Ecclus. xxxiii. 5.— *Prudence:* sitting at a desk, and contemplating herself in a mirror. At the back of her head is the face of an old man, but apparently a mask, or part of her head-dress, and not a second face, as in the tomb of San Pietro Martire at Milan. Rafael adopted this mode of allegorising the Virtues.—*Folly:* in a fantastic dress, probably intended for that of a court fool, or jester.

The tribune, or choir, is painted with the history of the Virgin by *Taddeo di Bartolo Sanese.* These pictures are much inferior to Giotto. Behind the altar is the tomb of Enrico Scrovigno. It is very highly finished in the style of the Pisan school. The windows of the chapel mostly retain the ancient Venetian glazing; small circular panes of thick glass, which adds to its antique effect. This glazing is not now often found in Italy; but it may be remarked that one example exists in England, at

Chester, in a room overlooking the cloisters.

The key of the chapel is kept at the dwelling-house in the Arena, where the proprietor resides. Inquiry should also be made for the key of the sacristy, which is often kept locked.

The church of the *Eremitani* is adjoining the Arena. It is a most solemn and striking building, from its simplicity as well as its ornament. It consists of a single aisle, lighted from the extremities. The large choir has some curious frescoes, attributed to *Guarienti*, and remarkable, not only for the beauty of the design, but for the singular mystical and allegorical character which they possess. They consist of the signs of the zodiac, together with the planets ruling the constellations more peculiarly appropriated to them. —The Earth appears crowned with the papal tiara, and placed between Industry and Idleness, an allegory of which it is difficult to hit the precise meaning.—Mercury is dressed like a friar.—Mars is mounted on a spirited steed, painted with much action.—Venus is adjusting her attire: and so on: all very strange.—Above are large paintings which *were* by the same hand, for they have been so worked upon and restored, that all the original touches and much of the outlines may be said to be lost. By *Mantegna* are fine frescoes in a large chapel, of which they cover the walls. The best compartment, though unfortunately damaged, is that representing the death of St. Christopher, in which *Mantegna* has introduced himself in the character of a Soldier, holding a spear in his hand. *Squarcione* appears as another soldier, in green. Several compartments are by *Buono* and *Ansuino*, disciples of Squarcione; they have great merit, though inferior to their master. The altar of this chapel has several figures of terracotta, preposterously painted bronze colour. They are by *Giovanni di Pisa*, a pupil of Donatello. Cicognara ranks them very high for their grace and movement as well as for the beauty of the drapery. Behind the altar are more of the same school. The painting over the high altar of the church, by *Fiumicelli*, is a grand composition. It is a votive picture, presented by the city of Padua: in it is introduced a portrait of the Doge Andrea Gritti. On the altar of the sacristy is a good specimen of *Guido*: St. John the Baptist.

The tombs in this church are interesting: none more so than that of Jacopo di Carrara, Lord of Carrara, the friend and patron of Petrarch, who composed the Latin epitaph. The companion to this monument is that of Ubertino di Carrara (died 1345). Each is beneath a canopy as large as a church portal: the figures are of the most beautiful execution. The countenance of Ubertino, the hard old man, is expressive. With the exception of these tombs, there are but few memorials of the once powerful princes of Padua. The extinction of the family is one of the most gloomy scenes in the history of Venice. After a valiant defence Francesco di Carrara and his two sons surrendered Padua to the Venetians (1405): they were independent princes, nowise subject to Venice; but by the Council of Ten they were condemned and strangled in the dungeons of St. Mark, 1406. Francesco made a desperate resistance in his cell, but was overpowered, and the noble Priuli did not disdain to perform the task of the executioner.

The architect of the church is buried over the choir. He is represented by an odd half-length statue, clad in a robe. The splendid monument of Benavides, professor of law in this university, is by *Ammanati*: the artist has equally displayed his talents as a sculptor and as an architect. Benavides would not trust his executors, and therefore he erected this memorial to his memory in his own lifetime, in 1546, and ornamented it with allegorical figures of Wisdom and Labour, Honour and Fame.

In the *Mantegna Chapel* lies Pietro di Abano himself. This church is the chapel of the university, and the students attend divine service here on Sundays and holidays. As it receive

them when living, so it is the place of repose for their bodies when dead; and there are many touching inscriptions to their memory. In the sacristy is a monument by Canova, to the memory of William Prince of Orange, who died here at the age of twenty-five years. It represents the ever-recurring weeping female figure, near whom is a pelican. The design has much beauty of form, and it is carefully executed. Near this monument is the remarkable Gothic monument of red marble, erected in 1300 to the memory of Paulus de Venetiis, and upon which he is represented as lecturing to his pupils, men as old as himself, and with cowls and hoods; but, as at Pavia, the dignity of the tutor is preserved by his being represented four times as large as they.

Amongst the remaining churches of Padua the following may be noticed:—

Church of *Santa Sofia*, supposed to be the ancient cathedral of Padua. Some portions of the architecture and sculptures, especially about the principal portal, are of the 12th century, and are in a rude style. It contains several early paintings. One, a Virgin and Child, of about the same period, against a pillar, is curious.

Church of *San Michele:* a fragment preserved by the care of a private individual, and converted into an oratory. Here is a painting by *Jacopo di Verona*, dated 1397. It represents the Adoration of the Magi. The painting has merit in itself; but its great curiosity consists in the portraits which the author has introduced—several members of the Carrara family, Boccaccio, Dante, Petrarch, and Pietro d'Abano. The body of the church, which was covered with excellent frescoes, has been destroyed.

Church of *San Gaetano*. The façade by Scamozzi, and fine. Two good paintings by *Maganza*, the Adoration of the Magi, and our Lord disputing in the Temple.

Church of the *Servi*. Like most of the churches belonging to this order, Gothic, and with abundance of cinquecento tombs and paintings, much about the same age. Amongst the tombs, one of the most singular is a large bronze tablet, erected 1492, to the memory of *Paolo di Castro* and Angelo his son, supposed to be by *Villano*.

Church of *Sta. Maria in Vanzo*, erected in the 16th century. The painting over the high altar is by *Bartolomeo Montagna:* it represents the Virgin surrounded by a host of saints. Our Lord carried to the Sepulchre, *Jacopo Bassano*, is a striking composition. The artist, according to his custom, has introduced the portraits of himself and his family.

Annexed to this church is the *Seminario Vescovile*, which contains an excellent library of printed books: here is an autograph letter of Petrarch to Jacopo Dondi, and other MSS. A printing-press is established here, and the editions, generally of standard authors, which it publishes are good and cheap.

Carmini. Several curious monuments of professors in the university. In the *Scuola* adjoining, now neglected and forlorn, are several paintings of considerable merit, by *Campagnola* and *Girolamo Padovano*, and two which may be by *Titian*.

The *University*, or, in more ancient language, the *Studio* of Padua, enjoyed considerable celebrity as early as 1221, when Frederic II. commanded the students of Bologna to forsake their Alma Mater, who had incurred his indignation, and to resort to the city of Antenor. At first it was pre-eminent in law, and the great Baldus here taught and professed what lawyers call "the written reason."

Padua also greatly excelled in medicine; and the medical professorships of the university include some of the greatest names of the 16th and 17th centuries. *Vesalius* (1540), *Fallopius* (1551), and *Fabricius ab Aquapendente* (1565), and *Spigelius* (1618). Here *Sanctorius* taught (1611); and, in times nearer our own, *Morgagni* continued to emulate their honours. The university, which was specially protected and encouraged by the Venetians, enjoys most reputation as a

medical school. It has four faculties, theology, law, medicine, and humanities. Each faculty has a *Direttore*, a *Dean*, and an *Anziano*, who, together with the *Rettore*, constitute the senate. The students vary in number between 1500 and 2000.

The palazzo of the *University* is called *il Bò*, or *the Ox*, as it is said from the sign of the inn upon the site of which it stands; something in the same way that the *Hog-market* is honoured at Oxford. Others dispute this origin, and ascribe it to some other tradition, and point out the figure of the animal sculptured on a column within. The building was begun in 1493, at the expense of the republic. The interior cortile, by *Palladio*, has great beauty: the vaultings and walls are entirely covered with the armorial bearings of the members. This is probably an ancient civil-law custom, for they are hung up in like manner in the hall of Doctors' Commons. At the top of the staircase is the statue of the celebrated *Elena Lucrezia Cornaro Piscopia*, who died 1684, aged 48 years. She spoke Hebrew, Arabic, Greek, Latin, Spanish, and French, with entire fluency, was a tolerable poetess, an excellent musician, wrote mathematical and astronomical dissertations, and received a doctor's degree from the university. She died unmarried, having refused every offer, however advantageous. The library is a richly painted hall. It contains—Roman Emperors, said to be by *Titian*; a portrait of Cardinal Zabarelli, ascribed to him; and a Petrarch. The Anatomical Theatre was built by *Fabricius ab Aquapendente* in 1594. It is the oldest in Europe. The idea is said to have been given by Fra Paolo Sarpi. The *collection of anatomical models* is worthy attention. The collection of natural history was first founded by *Vallisnieri*, a name of some repute: the mineralogical division is the best. Galileo was professor of mathematics here for upwards of ten years; and in the *Gabinetto fisico* they exhibit one of the vertebræ of his spine, stolen by Dr. Cocchi when his remains were removed, in 1757, to the church of Santa Croce at Florence—a theft displaying an equal absence of good taste and of good feeling.

As Padua can show the earliest anatomical theatre, so also does she possess the most ancient *botanic garden*, it having been instituted by the Venetian senate in 1543, upon the application of the celebrated Prosper Alpinus, who professed at the university in 1545. It is laid out in the ancient formal style; statues and busts—amongst others, of Solomon and Dioscorides—adorn it. The garden is interesting as containing some of the oldest specimens of trees and plants now common in Europe, the patriarchs of our shrubberies, plantations, and conservatories. The cedar of Lebanon, the oriental plane, may be noticed; the latter is peculiarly venerable. The magnolias are superb.

Padua was the chief seat of dominion of *Eccelino da Romano*. The castle which he erected has been demolished, with the exception of the one tower, through which was the entrance to the dungeons where his victims suffered. It is now the *Specola*, or astronomical observatory, and was adapted to its present purpose in 1767. It contains some good instruments from London and Munich.

Padua has many solid respectable palaces and fine old houses.

Palazzo del Podestà. A neglected but fine building of the 16th century. Within are several curious paintings:—The Emperor Maximilian raising the Siege of Padua.—A good *Dario Varotare*, the conclusion of the Alliance between Pope Pius V., the Venetians, and Philip II. of Spain.

Palazzo Venezze, built by Benavides, who, as before mentioned, raised his own monument to his own memory. Here are good frescoes by *Gualtieri* and *Campagnola*, and a very remarkable colossal statue of Hercules by *Ammanati*.

Palazzo Giustiniani, anciently belonging to the Cornaro family. It is from the designs of *Fulconetto*. Adjoining it is a rotonda, also erected by

Falconetto, intended for musical entertainments, and built by the directions of the celebrated Luigi Cornaro, the *dietist*, whose treatise on the prolongation of life by sobriety and temperance contains so many useful truisms, which provoke us by amounting to practical nullities. It is a very beautiful structure.

Palazzo Pappafava. Contains a good collection of paintings; amongst others, curious frescoes brought from suppressed convents. A strange group, in sculpture, of Lucifer and his companions cast down from heaven, by *Agostino Fasolata.* It contains sixty figures, carved out of one solid block of marble. The figures are so twisted together that it is difficult to understand how the artist could have managed his tools. It is five feet high. The artist was employed upon it more than twelve years: it is a wonderful specimen of skill.

The Pappafava family are a branch of the Carraras; but the name being thought dangerous by the jealous republic, they were compelled to exchange it for a *sobriquet*, borne by some one of their ancestors in the old time.

In the *Palazzo Emo*, formerly *Capodilista*, are some good paintings.

Palazzo Lazara a San Francesco. Here are some curious inscriptions. The most remarkable is in characters similar to the Etruscan, and conjectured to be written in the ancient Euganean language. Some of the pictures bear great names. The library contains a very large collection of MSS. and printed works on the Fine Arts.

Theatre. The *Teatro Nuovo* is opened during a season, which is styled "Fiera del Santo" (the fair of St. Anthony), which begins in June and ends in August.

The ancient defences of "Padova la Forte" are much dilapidated: a few towers remain, and some gateways by *Falconetto*, in a good style.

On quitting Padua the road continues by the side of the Brenta. The banks, in themselves, have little charm, but, as you advance, the views of the Tyrolean Alps become finer, and the villas, though too often dilapidated, give an interest to the road.

Pass *Stra*, near which is the Palace of the Viceroy, once belonging to an old Venetian family, one of the very few in good condition.

1½ *Dolo.*—From Dolo you may take either Mestre or Fusina. There is little to choose. The road branches off to the two places at about two-thirds of the way. The road to Mestre is somewhat the longer, but if you come in late in the evening it is the better station of the two. Upon either of these roads the views of the Tyrolese Alps continue very fine.

The road to Fusina abounds with neat villas. Many of them are Palladian. The Brenta's embankments give it, rapid as it is, the character of a canal. The traveller may, if he chooses, proceed by the barca, with a very miscellaneous assortment of passengers; and those who do not mind *roughing it* speak of the voyage as affording much pleasure.

1½ *Mestre.* An active town, containing now about 5000 Inhab. (For the road to Venice by Treviso and *Mestre*, see Rte. 28). The *Albergo Reale*, alias the *Campana*, is tolerably good, but dear. The landlord will, if not resisted, charge 4 fr. for a bedroom of the most ordinary description. The carriages, which must be left here or at Padua, are not well taken care of.

1½ *Fusina* has a decent inn, and very good and extensive premises for carriages: whatever you leave there is regularly booked and well taken care of. The charges for the post-boat are as at Mestre, and the same observations apply as to the boats. If you travel vetturino, and take a place in the boat, you pay for a single passenger about 2 zwanzigers. The voyage across the Lagune is interesting. To the N. are the Tyrolese Alps, sometimes bright, but often veiled by a haze, the portions of snow shining bright. Before you the domes and towers of Venice floating on the water.

Vicenza to Venice by railway.—On the 11th of January, 1846, the railway for the whole distance between Venice

and Vicenza, and the great bridge across the Lagoon, were "inaugurated," the railway having been previously open between Padua and the edge of the Lagoon at St. Giuliano. Trains leave Verona for Venice 3 times a-day. The hours of starting are 7, 11·33, A.M., and 3½ P.M. The time occupied in the journey is 3h. 15m. The trains stop at San Martino, Caldiero, San Bonifacio, Lonigo, Montebello, Tavernelle, Vicenza, Pajana, Padua, Ponte di Brenta, Dolo, Marano, and Mestre.

The fares to the principal places are:—From Verona to Venice, 1st class 14 lire Austriache 50 c.; 2nd class, 11 l. 25 c.; 3rd class 6 l. 50 c. From Padua to Venice 23 m., 1st class, 4 l. 50 c.; 2nd class, 3 l. 50 c.; 3rd class, 2 l. From Vicenza to Padua 17 m., 1st class, 3 l. 75 c.; 2nd class, 3 l.; 3rd class, 1 l. 75 c. From Vicenza to Venice, 1st class, 8 l. 25 c.; 2nd class, 6 l. 50 c.; 3rd class, 3 l. 75 c. All luggage is charged extra; the tariff prices depend on the weight and the distance. It is impossible, therefore, to give them here; but, as a specimen, it may be stated that, from Vicenza to Venice, luggage weighing more than 40 kilogr., *i. e.* 88 lbs. avoirdp., and less than 50 kilogr., or 110 lbs., is charged 2 l. 25 c.; and when weighing more than 80 kilogr., or 176 lbs., and less than 100 kilogr., or 220 lbs., 4 l. 50 c. The charges for the same weights from Vicenza to Padua are 1 l. 25 c. and 2 l. 50 c.; and for the same weights from Venice to Padua, 1 l. and 2 l.

The length of the railway from Verona to Venice is 72 m., and from Padua to Venice 23½ m. Between Verona and Vicenza it runs nearly parallel to the post-road, having some inconsiderable cuttings. After leaving Vicenza two short tunnels are passed through, one of which is 295 ft., and the other 180 ft. in length. The railroad then runs over the level country a little to the N. of the old road from Vicenza to Padua, and, skirting Padua on the N. side, runs in a straight line to within a short distance from Mestre, where it curves round to the S.E., and then, bending round in front of the fort of Malghera, reaches the edge of the Lagoon at St. Giuliano. Here begins the great bridge which carries the railroad over the Lagoon, and enters Venice on the island of St. Lucia. Its course is parallel to, and a little S. of, the channel connecting Venice with Mestre, and it passes close to the fort of San Secondo. This great work occupied 4½ years in construction, the foundation-stone having been laid by the Viceroy on the 25th of April, 1841, and the last arch having been completed on the 27th of October, 1845. The length of the bridge is 3936 yds., or 2 m. and 416 yds, containing 222 arches: these are divided into sections of 37 arches each, by 5 solid embankments. The centre piece of embankment is larger than the other 4. Each section of 37 arches is again subdivided into 7 smaller sections by 6 double piers, the 2 centre of which are larger than the others, and include 7 arches. The other 6 sections contain 5 arches each. The arches are circular, their span is 10 mètres, or 32 ft. 9½ in., with a versed sine or rise of 1·8 mètre, or 5 ft. 10¼ in. The thickness of the single piers is exactly 1 mètre, *i. e.* 3·28 ft. The height of the top of the parapet above the mean level of the water of the Lagoon is 14 ft. The width of the bridge, where it passes over arches, is 29½ ft. The length of each of the 4 lesser embankments, called *Piazzette*, is 328 ft., their width 56 ft. 5 in. The length of the larger central embankment, called *Piazza maggiore*, is 446 ft., its width 97 ft. 10 in. The depth of the water through which the bridge is carried varies from 13 to 3 ft. The soil of the bottom of the Lagoon, where it is built, is entirely mud. The foundation is upon piles driven into the bed of the Lagoon. The piers from the platform formed on the heads of the piles up to the impost are of Istrian stone, the arches and spandrils are built of brick, the cornice and parapet are of Istrian stone. Close inside the parapet, on a level with the roadway, two channels are formed for carrying fresh water from the mainland to Venice.

It may give some idea of the magnitude of the work to mention that, amongst other materials, 80,000 larch piles were used in the foundations, and in the bridge itself 21 millions of bricks and 176,437 cubic ft. of Istrian stone; and that, on an average, 1000 men were employed daily. It cost 5,600,000 Austrian lire, = 186,666*l.* The bridge was much injured during the siege of Venice in 1849, when several of the arches were destroyed, and a battery formed on the Piazza Maggiore.

The bridge is traversed by the train in 8¼ minutes. Three trains leave Venice daily, for Verona, Vicenza, and Padua, at 7·18, and 11, A.M., and 3·4 P.M., and as far as Pajana only at 5·10 P.M. Four trains daily for Treviso at 7·18, 10·10, A.M., 3·4 and 6·40 P.M. As Venice is a free port, luggage is examined on leaving it: this is done at the station before starting.

VENICE. Ital., *Venezia:* French, *Venise:* Germ., *Venedig.* Hotels: The best situated hotel at Venice is the *Albergo Reale Danaeli*, on the Riva dei Schiavoni. It was formerly the Nani-Mocenigo Palace, and is at a short distance from the ducal palace. The view from the front windows over the canal of the Giudecca and the Lagoon is fine. In the autumn of 1845 it was enlarged, and there is now a very good table d'hôte. Of late complaints have been made of the attendance and charges, which are higher than elsewhere at Venice, without greater advantages, except those of a more open situation, over some of the other hotels.

In the autumn mosquitoes are a great pest at Venice, and especially on the Riva dei Schiavoni, where no provision is made against them by Danaeli, in the shape of net curtains, an indispensable comfort.

L'Empereur d'Autriche, Palazzo Grassi, Grand Canal, recently established, is very well spoken of as equal to Danaeli's in all but situation, with more attention on the part of [illegible]er and servants, and more moderate charges.

Albergo dell' Europa, formerly the Giustiniani Palace, near the mouth of the great canal, and opposite to the Dogana del Mare, and therefore close to the Place St. Mark: there is a table d'hôte.

Albergo d' Italia, a new house, at San Moisè, on a canal near the Europa and the Fenice theatre. It is well recommended, but is in rather a confined situation.

The Hôtel de la Ville, a new hotel on the Grand Canal. Living here, *en pension*, costs 7 francs a day.

Albergo San Marco, in the Piazza San Marco, a new hotel, kept by Padrun, well spoken of, and moderate as to charges.

Second-rate Inns. *Luna*, close to the S.W. angle of the Place St. Mark; *La Regina d' Inghilterra*, in a small canal not far from the Post-Office; *La Gran Bretagna*, a small hotel on the Grand Canal; *Stella d' Oro*, a small hotel and dirty, in Campo S. Moisè, where travellers sometimes go when the other hotels are full. Inferior hotels, frequented by the people of the country, are *Regina d' Ungheria*, *Corona d' Oro*, *Il Pellegrino*, *Alla Rizza*, *Vapore*.

Restaurants. There are few good at Venice: the best is in the Campo Gallo, a small piazza close behind the Procuratie Vecchie. It has a sign, inscribed with the words, "*Caffe Haus.*" The Restaurant Français, over the Café Militaire, in the Piazza San Marco, opposite Florian's, is a new establishment, where an excellent dinner may be had for 3 zwanzigers. Others are, *Marseille's*, at the Ridotto, opposite the Europa; *il Cavalletto*, just beside the Caffe Haus; *il Vapore*; *il Capello*. Many sorts of fish are very good at Venice: Red Mullet (Trigla); Anchovies, fresh (Sardelle); Turbot (Rombo); Sturgeon (Storione); a large fish, called Lissa, is much esteemed; and Tunny (Tonno), from Aug. to Oct. The native wines are not remarkable: those of Conegliano and Vicenza are most esteemed. The best foreign wine at Venice is that of Cyprus. Venice is excellently well supplied with fruit

and vegetables from the islands of the Lagoon.

Cafés. Florian's has long enjoyed what is called an European reputation. It is situated in the centre of the Procuratie Nuove, and is greatly resorted to by travellers. Galignani and the French newspapers may be seen there, and breakfasts à-la-fourchette and suppers may be had. Smoking is not permitted in the rooms: persons who wish to smoke sit in the piazza in front of the Café. Close to Florian's is the *Café Suttil*, frequented by the upper classes of the Venetians. Nearly opposite to Florian's, in the Procuratie Vecchie, is the *Café Quadri*, the resort of the military and Germans. There is consequently no restraint upon smoking there. Italian ladies rarely enter the cafés; they take their refreshment—ice or coffee—outside.

The arcade outside Florian's is the rendezvous of the Venetian *beau monde* in the warm summer and autumn evenings.

Gondolas. The tarif is as follows: For a gondola with one rower, 1 zwanziger for the first hour, and ½ a zw. for every succeeding hour. With two rowers double the above price. A gondola for the day, 4 zw. if with 1 rower; if with 2, 8 zw. If, however, a gondola is taken for the day or several hours, an abatement may be effected by previous agreement, but a buon-mano will be expected. It is a good plan for a traveller, as long as he is occupied in sight-seeing, to hire a gondola by the day, which with one man costs a florin (*i. e.* 3 zwanzigers). The gondolier is of course acquainted with the situation of all the objects a traveller wishes to see, and thus saves the annoyance and expense of a valet de place.

English Consulate. Mr. Dawkins, Consul-General; Mr. Tatam, of the firm of Tatam and Mudie, bankers, San Vitale.

Painters. Mr. Nerly, a Prussian, whose views of Venice are in great request, resides in the Palazzo Pisani, near the British Consulate. Miss Emily Schmack, an English lady, distinguished by much original talent, has made admirable copies of many of the best pictures of the Venetian school, and may be heard of at the British Consulate. Carlo Grubas, Calle dell' Erbe, No. 6120, behind the Dutch Consulate, also paints small views of Venice, both in oils, and body colour, at a very reasonable rate.

Booksellers. Herman Munster, a very obliging man, Piazza San Marco, Nos. 72, 73, is well supplied with foreign and Italian works, maps, guide-books, &c. Santini and Son, in the Merceria, have the latest publications in Italian, German, and French.

Medicines. There is an excellent English dispensary near the post-office in the Campo San Lucca, No. 3801, and which is in correspondence with Savory and Son, London. The *Farmacia Mantovana al Redentore*, in the Calle Larga, is also good and reasonable.

Newspapers. There is a reading-room at the N.W. angle of the Piazza St. Marco, in the Procuratie Vecchie, where French, English, German, and Italian newspapers may be found. Persons may subscribe by the month or pay for a single admission.

Valets de Place. Four zwanzigers for the first day, and about 3 for the succeeding days, is ample payment. At the churches ½ a zw. to the sacristan is sufficient. At the Doge's Palace and the Academy somewhat more, but never exceeding 1 zw.

For a general assortment of English goods the best shop is Trauner's in the Merceria; he is said to have fixed prices, and to be very respectable. He and his son both speak English.

The best bootmaker in Venice is Polli, who lives in the house of the Doge Marino Faliero, SS. Apostoli. Another, nearly as good, and more reasonable, is Drog, in the Merceria, very near the Piazza S. Marco. By far the best ladies' shoemaker is Galimberti, the Frezzeria. The best satin shoes may be bought here for 5 zwanzigers a pair, *i. e.* 3*s.* 4*d.*

Gloves are cheap and good, especially when made to order. The best shop is that of Francesco Milani, in the Merceria a San' Antonio, No. 776, at the er-

of the first street, passing under the clock tower. His goods pass the customhouse free.

Marchandes des Modes. Madame Angelique Breant, Palazzo Capello, behind the church of St. Mark. Madame Lagache, behind the Piazza St. Marco, all' Ascensione.

House-agent. Alessandro Rizzini, in the Frezzeria, is strongly recommended. Good lodgings in Venice are scarce and dear.

Steamers, to Trieste, every Monday and Thursday evening, and Wednesday and Saturday morning; and in summer daily at midnight. Average passage 8 hours.

"The celebrated name of Venice, or Venetia, was formerly diffused over a large and fertile province of Italy, from the confines of Pannonia to the river Addua, and from the Po to the Rhetian Alps. Venetia was divided into *Prima* and *Secunda*, of which the first applied to the mainland, and the second to the islands and lagunes. In the first, before the irruption of the Barbarians, 50 Venetian cities flourished in peace and prosperity: Aquileia was placed in the most conspicuous station: but the ancient dignity of Padua was supported by agriculture and manufactures."—*Gibbon.* Venetia Secunda, placed in the midst of canals at the mouth of several rivers, was occupied in fisheries, salt-works, and commerce.

Venice owes its existence as a city to the fugitives who, on the invasion of Italy by Attila, sought safety, after the fall of Aquileia, from the sword of the Huns, among the neighbouring islands. "At the extremity of the Gulf, where the Adriatic feebly imitates the tides of the ocean, near a hundred small islands are separated by shallow water from the continent, and protected from the waves by several long slips of land, which admit the entrance of vessels through some secret and narrow channels."—*Gibbon.* This natural breakwater, or *aggere*, as it is termed, extending nearly 80 miles, from Grado to Chioggia, has been formed by the deposit brought down by countless rivers for ages, in a rapid fall, and not arrested till it meets the sea, where it has raised itself into impregnable ramparts (murazzi) against the inroads of the waves.

Between the Piave and the Adige 6 channels admit a passage from the gulf into the Lagune. Of these the most northern is the Porto di tre Porti, navigable only by the very smallest craft. The island of San Erasmo intervenes between this and the second opening, bearing the name of the saint just mentioned. The Porto di San Nicolo del Lido, a third channel, which is now choked, was formerly the most important, and might be called especially the Port of Venice. Southward from this strait the island of Lido, and the long sandy Littorale of Malamocco, extending for nearly 2 leagues, form an outwork in front of the city, and are disjoined from the similar barrier of Pelestrina by the Porto di Malamocco, at present the deepest channel. At the southern extremity of Pelestrina opens the Porto di Chioggia, taking its name from the town to which it leads. Towards the land the islands are protected, partly by the channels of the great rivers, the Isonzo, the Tagliamento, and the Livenza, flowing from the Julian Alps; the Piave, the Musone, the Brenta, and the Adige, swollen with the snows of the Tyrol; and the Po, charged with waters both from the Alps and Apennines; and partly by a yet more powerful defence, in a bed of soft mud covered with water not exceeding for the most part 1 or 2 ft. in depth. This expanse (the Lagoon) is navigable only by skiffs drawing a few inches water: but wherever it is traversed by any of the estuaries of the rivers, or by canals excavated for the purpose, it is navigable for ships of considerable burden. The navigation however is intricate and difficult. Many of the principal channels are now marked out by piles driven in singly, or several together, at certain distances, along the edge of deep water. The islands within the barrier are scattered through various parts of the Lagoon; some divided from each other but by narrow channels; others more remote, as so many outposts. The chief island, called *Isola de Rialto* (which is

abbreviated from *Rivo alto*—the deep stream), had long served as a port to Padua, and a few buildings for naval purposes had been constructed upon it. The fall of Aquileia, and the self-banishment of the neighbouring inhabitants of Concordia—Opitergium, now *Oderzo*—Altinum, now *Altino*—and of Patavium, now *Padua*—occurred in the year 452 of our era: but as early as 421 a church dedicated to St. James had been erected on the island of Rialto, and a decree had issued from Padua for forming a town on it, and collecting there the straggling inhabitants of the neighbouring island, under the government of annual magistrates with the title of consuls. Sabellico has preserved a tradition that the earliest buildings of this town were raised on the very spot now occupied by the cathedral of St. Mark, and that the first foundations were laid on the 25th March.

Venice is built upon 72 islands or shoals, the foundations for the buildings being formed with piles and stone. It is divided into two unequal parts by the *Canalazzo*, or grand canal, whose course through the city is in the form of an inverted S, and is also divided in all directions by 146 smaller canals, crossed by 306 public bridges. One bridge only crosses the Grand Canal, that of the Rialto. These bridges are frequent, and being steep are cut into easy steps: the bridge of the Rialto is necessarily the steepest.

The bridges are so numerous, and so well placed, that there is no part of the city—that is to say, no house—which cannot be walked to; but many of the finest buildings, as on the Canal Grande, can only be seen from the water, out of which they rise. A gondola is therefore all but indispensable to the stranger.

"The small canals, or *rii*, as they are termed, which are bestrid by these bridges, are the water-streets of Venice; but there is no part of either of the two divisions to which you may not also go more directly by land, through narrow passages called *cale*. There are, besides, several small squares, entitled *campi*, or fields.

"The most considerable houses of Venice have each a land and water door; but many, being built in the interior of these shoals, can have no immediate access by water. This is a considerable inconvenience, as it limits the use and comfort of a gondola.

"There is sometimes a wharf or a footway along the banks of the *rii* (called a *riva*), and usually secured by a parapet, bored for a wicket; but the *rii* oftener extend from house to house, and these then consequently rise on either side from out of the water. The same may be said of the Grand Canal as of the *rii*, though here and there is a small extent of terrace or *riva*, in front of the houses."—*Letters from the North of Italy.*

As a general description of Venice, that of Rogers is pleasing, and was correct, but the railroad has superseded the passage from the mainland in a gondola, and, though it may jar with the prejudices of some, presents a scene not less singular.

"There is a glorious city in the sea.
The sea is in the broad, the narrow streets,
Ebbing and flowing; and the salt sea-weed
Clings to the marble of her palaces.
No track of men, no footsteps to and fro,
Lead to her gates. The path lies o'er the sea,
Invincible; and from the land we went,
As to a floating city—steering in,
And gliding up her streets, as in a dream,
So smoothly, silently—by many a dome,
Mosque-like, and many a stately portico,
The statues ranged along an azure sky;
By many a pile, in more than eastern pride,
Of old the residence of merchant-kings;
The fronts of some, tho' Time had shatter'd them,
Still glowing with the richest hues of art,
As though the wealth within them had run o'er."

The Venetians have laid aside the peculiarities of dress which marked their nationality in their days of independence. The national dresses, the red *Tabarro* of the men and the black *Zendale* of the women, so often mentioned in Goldoni's plays, have entirely disappeared. The gondolas still retain unchanged their black funeral appearance. Conjurors, storytellers, and Punch, may still be often seen on the Riva dei Schiavoni.

"The Venetian dialect, or rat-

language, was formerly so much cherished as a token of nationality, that the speakers in the Senate were compelled to employ it to the exclusion of the Tuscan or *Volgare*. It possesses great softness and pleasantness of sound, and bears somewhat the same relation to the *Volgare* that the Portuguese does to the Castilian; the consonants are elided, and the whole softened down: as in *Padre, Pare; Madre, Mare; Figlio, Fio; Casa, Ca;* and some have regretted that it did not prevail instead of its more fortunate sister. It is softer and more winning than the Tuscan, though it falls far beneath it in dignity and force. The judgment, however, of a foreigner is of little weight. It has had better testimonies borne to its merits by *Bettinelli*, and a host of Italian writers who may naturally be supposed to have had a nicer and more discriminating sense of its perfections. In all the lighter and gayer walks of poetry it is delightful; and the Venetian verse is, compared with the verse of other nations, very much what Venetian painting is as to that of the rest of Europe."—*Rose's Letters.*

The manufactures of Venice are the glass-works, in which are produced magnificent mirrors, beautiful artificial pearls, gems, and coloured beads, &c., employing about 4500 men; the women and children are employed in the various manufactures—beads, jewellery, gold and silver chains, gold and silver stuffs, silks, laces, and velvets; soap, earthenware, wax and spermaceti candles, sugar refineries, &c. Printing is more extensively carried on in this than in any other city of Italy; and books form a considerable article of export. Ship and boat building is carried on to a considerable extent at Venice and Chioggia. The inhabitants are not, however, fully employed ashore, and a great number depend on fishing and on navigating the vessels belonging to the port. The latter, exclusive of fishing-boats, amount to about 30,200 tons of shipping, employed chiefly in the coasting trade.

The entrances to the port of Venice are intricate; the best ship entrance is by the channel of Malamocco, outside of which, in the Gulf, there is good anchorage. It is absolutely necessary to have a pilot to enter. Those of Venice are skilful and always on the look-out for ships. About 500 vessels, exclusive of small coasters, frequent this port annually. Its trade is not actually on the decline, but for many years its increase has been remarkably slow. The railroad from Milan to Venice will probably increase the trade of the latter, but not so far as to raise its commerce and navigation to that of a place of first-rate importance. Milan and Lombardy generally receive foreign products, chiefly by transit, from Genoa. The direct trade between England and Venice consists, annually, of cargoes of pilchards and other fish, several of coal, and a few of manufactured goods.

Venice is a free port, and most of the articles for the use of the citizens are admitted duty free. There are, however, small duties levied to raise funds to defray the municipal expenses. Goods of various descriptions are imported from Venice, and carried chiefly by contraband into the Papal states, and into the kingdom of the Two Sicilies. There is also a considerable trade carried on from Venice to Dalmatia, Albania, and parts of Greece. The Imperial Dockyard, formerly the famous dockyard of the Republic, is kept in excellent condition, and contains all that is required for the construction of ships of war.

Within a few years past very extensive moles or dams have been formed, with stone brought from Istria, at the Malamocco mouth, in order that by narrowing the waterway the scour of the water flowing through might deepen the channel. The plan has been up to the present time successful. Vessels drawing 15 ft. now enter by this passage without difficulty, and without waiting for a spring-tide. There is a continued ebb and flow of the water of the Lagoon at Venice, the rise and fall being between 2 and 3 ft., so that, when the water is lowest, the Lagoon in some directions appears a vast expanse of

mud. This is particularly observable on looking westward over the Lagoon from the neighbourhood of the bridge which crosses the canal leading to the Arsenal.

It is highly probable that the original depth of the Adriatic was very great, but at present its greatest depth between Dalmatia and the mouths of the Po is 22 fathoms, and a large part of the Gulf of Trieste, and the Adriatic opposite Venice, is less than 12 fathoms deep. This decrease in its depth is caused by the quantity of deposits brought down by the numerous rivers which flow into the head of the Adriatic. This shoaling of the water in its neighbourhood, and the intricacy of the entrance to its port, render the approach to Venice at night dangerous, and prevent it being adopted as the port for landing the overland mail coming from Alexandria, although it is well situated in respect of the shortest road across the Alps of the Tyrol. Its superior position to Duino for this purpose has, however, been strenuously maintained, and the difficulties of entering the port denied in some recent Venetian publications.

The centre of business and amusement at Venice, and the spot which a traveller usually first visits, and most often revisits, is the *Piazza* of *St. Mark*. With this it will be therefore better to begin.

On the E. side stands the church or basilica of St. Mark. On the N. or l.-hand side of a person standing in the middle of the Piazza, and looking towards the church, are the *Procuratie Vecchie*, formerly inhabited by the procurators of St. Mark. On the S. side, or opposite to the last-mentioned building, are the *Procuratie Nuove*. Towards the W. the Piazza formerly extended only as far as a mark in red marble let into the pavement, near the 16th arch of the Nuove Procuratie, counting from the angle behind the campanile. This red mark indicates the position of a canal, on the bank of which formerly stood the *Church of St. Geminiano*, said to have been built by Narses in the 6th centy. In the 12th centy. the canal was filled up and the church pulled down to afford space for enlarging the Piazza. The church was rebuilt on the spot on which now stand the vestibule and staircase of the *Palazzo Regio* in the centre of the W. side of the Piazza. The church was rebuilt and decorated in the 16th centy., from the designs of *Sansovino*, who was afterwards buried in one of the chapels. This church remained until 1809, when it was pulled down to make room for the present building, and Sansovino's remains were removed to S. Maurizio. The length of this Piazza is 576 ft.; its greatest width, *i. e.* from the corner close to the campanile to the opposite side, 269 ft.; its least width, which is at the W. end, 185 ft.

At right angles with the Piazza, at its eastern end, is the *Piazzetta*, extending from near the base of the campanile to the *Molo* or quay formed along the edge of the canal, from the garden of the viceroy's residence to the extremity of the southern front of the Doge's palace. On the W. side of the Piazzetta stands the *Biblioteca Antica*, and on the E. the Ducal palace; and on the Molo, near the southern end of the Piazzetta, stand the two famous granite columns.

A large flock of pigeons will always be seen frequenting the Piazza and the neighbouring buildings. They have existed there so long, that their origin is forgotten; various explanations have been offered, too long and too unsatisfactory to insert here, to account for their existence, and for their having been fed at the expense of the government. They are protected by the almost superstitious care and affection of the Venetian people.

San Marco. This church did not become the cathedral until the year 1817, when the patriarchal seat was removed to it from San Pietro. Until that period it was, in fact, the Ducal Chapel, founded, as it should seem, in the year 828, by the Doge Giustiniano Participazio, for the purpose of receiving the relics of St. Mark, which h then just been translated, or rather

plain English, stolen from Alexandria, by *Bono*, the "Tribune" of Malamocco, and *Rustico* of Torcello. These remains were deposited in the Chapel of St. Theodore: but the popular veneration was transferred, apparently without hesitation, from St. Theodore to the Evangelist, whose symbol became the emblem, and almost the palladium, of the republic; and the too humble Church of Narses was demolished to make room for the more splendid edifice of the newly chosen protector. Giustiniano died, leaving the church unfinished; but it was completed by his heirs, and stood until destroyed in the conflagration which terminated the life and reign of Pietro Candiano, 976.

Pietro Orseolo I., the successor of Candiano, was the founder of the present edifice. The foundations were laid in 977; but nearly an hundred years elapsed before the shell was completed, under the reign of Domenico Contarini, 1043. Many precious adornments, and in particular the mosaics, were added by the Doge Domenico Salvo, 1071; and it was not consecrated till the time of Ordelaffo Faliero, on the 4th October, 1111.

Although it has been disputed to which of the several eras of construction the present Basilica is to be ascribed, and whether or not it is to be considered as a specimen of Byzantine art, it may be without much doubt said that the original design has undergone little alteration, and that it was due to Greek architects, or to artists who had studied in the school of Constantinople and the East.

"The plan of St. Mark's, like that of Santa Sophia, is a Greek cross, with the addition of spacious porticoes. The centre of the building is covered with a dome, and over the centre of each of the arms of the cross rises a smaller cupola. All the remaining parts of the building are covered with vaults, in constructing which the Greeks had become expert, and which are much to be preferred to the wooden roofs of the old basilicas.

Colonnades and round arches separate the nave from the aisles in each of the four compartments, and support galleries above. The capitals of the pillars imitate the Corinthian, and are free from the imagery which at that time abounded in other churches of Italy. It is computed that in the decoration of this building, without and within, above 500 pillars are employed. The pillars are all of marble, and were chiefly brought from Greece, and other parts of the Levant. Whilst St. Mark's was building, every vessel that cleared out of Venice for the East was obliged to bring back pillars and marbles for the work in which the republic took so general an interest.

"The defect of the interior of St. Mark's is, that it is not sufficiently light. The windows are few in proportion to the size of the building, Rich, therefore, as the interior is, it is gloomy to a fault, in spite of the brilliant rays of a southern sun."—*Gally Knight.*

In the façade are two rows of columns of Verd-antique, porphyry, serpentine, and other marbles, some with Armenian and Syrian inscriptions deeply engraven, and showing by their various sizes and proportions that they were not executed for the positions in which they now stand, but have been brought from older buildings. Several tablets of ancient sculpture are inserted in the exterior walls. They are of various ages and nations. One on the N. side, in the small place of the lions, appears to be in Persian style, and represents Proserpine, a female holding a torch in either hand, and riding in a chariot drawn by two serpents or dragons, and of which a duplicate will be found at San Domino, near Parma. In the corner opposite the Palazzo is inserted a remarkable group of four full-length figures, said to have been brought from Acre, sculptured in dark purple porphyry, striking from the peculiar colour of their polished surface, and from their position. It is very evidently a group of the Lower Empire, probably of the age of Theodosius; but the absence of any

inscription, as well as of any knowledge of its original locality, forbids any further conjectures. Five large mosaics fill the recesses over the doorways. Beginning on the rt. of the spectator, the subject of the first and second is the removal of the body of St. Marc from the tomb at Alexandria, executed in 1650, from the designs of *Pietro Vecchio*: of the centre the subject is the Last Judgment, executed by *Pietro Spagna* from the drawings of *A. Zanchi* in 1680: the next recess contains the Venetian Magistrates venerating the body of St. Mark, designed by *Sebn. Rizzi*, in 1728: the last recess contains the most ancient of these mosaics, a work of the 15th century, representing the church of St. Mark. Four mosaics occupy the semicircular gables above, beginning with that which is above the one last mentioned in the lower row: they represent the Taking down from the Cross, the Descent into Hades, the Resurrection, and the Ascension, by *Luigi Gaetano*, 1617, from the drawings of *Maffeo Verona*. The archivolts of the centre doorway, and of the portal which encircles it, are embossed with Prophets and Evangelists, allegorical representations of the months of the year, trades and labours; to which, within and without, must be added several of those mystical figures which have been so often described, of lions and other beasts, devouring or prostrating human creatures. Some of the smaller apertures in the lower story of the church are filled with slabs of stone pierced in patterns, in a very Oriental style; others have Gothic tracery. The elevation is also terminated by Gothic work, tabernacles, crockets, finials, filled with and bearing statues great and small. The celebrated bronze horses, formerly gilt, stand over the central portal of the vestibule, in a situation which renders it difficult to see them well either from below, or when having ascended to the level on which they stand. They were brought from the Hippodrome at Constantinople, being part of the share of the Venetians in the plunder when that city was taken by the Crusaders in the fourth crusade. "While almost every church throughout Christendom received a large accession to its reliquary from the translated bones of saints and confessors, scarcely one monument of ancient skill and taste was thought worthy of preservation for a similar purpose. The Venetians afford a solitary exception, in the removal from the Hippodrome of the four horses of gilt bronze, which, except during their short visit to Paris, have ever since crowned the western porch of the Basilica of St. Mark. Antiquaries hesitate concerning the date and even the country of these horses; for by some they have been assigned to the Roman school, and to the age of Nero; by others to the Greeks of Chio, and to the school of Lysippus. According to their most generally received history, Augustus brought them from Alexandria, after his conquest of Antony, and erected them on a triumphal arch at Rome: hence they were successively removed by Nero, Domitian, Trajan, and Constantine, to arches of their own; and in each of these positions it is believed that they were attached to a chariot. Constantine in the end transferred them to his new capital. It may be added to their story, that, when reconveyed to Venice in 1815, the captain of the vessel selected for this service claimed descent from the great Dandolo."—*Sketches from Ven. Hist.* They are not in the highest style of art, and Cicognara says that the casting in the making of them was ill managed, and that the artist was compelled to finish them up by many solderings.

The valves of the five doors of the vestibule are of bronze: on that next to the centre door, on the l. hand as you enter, is an inscription, showing that it was executed in the year 1300, by *Bertuccio*, a Venetian goldsmith.

Upon entering the vestibule, which extends along the whole front, by the central door, there is seen in the pavement a lozenge of reddish marble, marking the spot where Pope Alexander III. and the Emperor Freder Barbarossa were, on the 23rd Ju

1177, reconciled, through the intervention of the Venetian republic. The Pope, it is said, placed his foot upon the head of the prostrate Emperor, repeating the words of the Psalm, "Thou shalt tread upon the lion and adder."

The vaulting of the vestibule is covered with mosaics, and around the walls stand numerous columns of precious marble, brought from the East. Among the mosaics may be noticed St. Mark, in pontifical robes, over the centre door of entrance to the church. It was executed in 1545 by Francesco and Valerio Zuccato, from the designs of Titian. Opposite to this is the Crucifixion, by the brothers Zuccati, in 1549. The Resurrection of Lazarus, the Annunciation, the Four Evangelists, the Eight Prophets, the Angels and Doctors in the frieze, are also by the Zuccati. This vestibule opens, on the rt. hand, into the *Capella Zeno*, in which is the splendid tomb of Cardinal Zeno, cast in 1505-15, from the moulds of the two *Lombardi*, *Pietro* and *Antonio*, and of *Alessandro Leopardo*. There are four finely worked columns of bronze, and three statues in the same material—one called Madonna della Scarpa, St. John the Baptist, and St. Peter.

Of the three doors which open from the vestibule into the church, the centre one, and that on the l. of the centre on entering by the centre door, are Venetian works executed between 1100 and 1130. That on the rt. is said to be of Greek workmanship, and to have been carried off from S. Sofia at Constantinople in 1203. On it are some Greek inscriptions.

The interior is very rich: the walls and columns are of precious marbles, the vaulting is covered with mosaics with gold grounds, and the pavement is of tessellated marble. This marqueterie in marble, called by the Italians vermiculato, is not only remarkable for the beauty and richness of the patterns, but for the symbols and allegories supposed to be contained in the various devices. The following are given as instances:—The round, well-fed, sleek Lion on the sea, and the lean, meagre Lion on the land, denoted what would be the fate of Venice if she deserted the profits of her maritime commerce for the vainglories of territorial conquest. Two cocks carrying off a fox indicate the conquest and capture of the crafty Ludovico Sforza by the two Gallic monarchs Charles VII. and Louis XII. It would be useless to attempt to describe the subjects of the mosaics; in some cases they are clear, in others they have never been explained. Over the central door is an ancient mosaic of the 11th century, the Virgin and St. Mark. Entering by this door, on the rt. hand, is a basin for holy water, of porphyry; the base supporting which is an ancient altar of Greek workmanship, representing dolphins, &c. Further on the rt. is the chapel of the Baptistery, adorned with marbles, bas-reliefs, and mosaics, nearly all executed about the year 1350. In the middle is a marble basin, with a bronze cover adorned with bas-reliefs executed by Tiziano Minio, and Desiderio da Firenze, pupils of Sansovino, in 1545. On the top of the cover is a statue in bronze of St. John the Baptist, by Francesco Segalla, in 1565. Against the wall in this chapel is the monument of the Doge Andrea Dandolo, who died in 1354. He was the last doge who was buried in St. Mark, the senate having decreed that no doges should in future be buried in St. Mark. He was the friend of Petrarch, the first historian of Venice, descended from the celebrated blind hero of the fourth crusade, and the fourth doge of his name.

Returning to the church, near a pilaster, by the N. transept, is the chapel of the Cross, with a small tribune supported by six columns; that nearest the altar on the epistle side is the most valuable in the church, being of black and white porphyry, an exceedingly rare specimen.

At the end of the N. transept is the Chapel della Madonna de' Mascoli, of which the marble altar is a work of the early Pisan school; the statues of the Madonna, of St. Mark, and St.

John are of the school of Nicolo Pisano; the angels in front are of a later date. The mosaics in this chapel are among the finest; they represent the history of the Virgin, and are by Michiele Giambono, in 1430. This artist was one of the first who abandoned the stiff and dry manner of his predecessors.

On the wall above the entrance to the chapel of *St. Isidore*, and to the rt. of that of the Virgin, is a curious mosaic, representing the genealogical tree of the Virgin, executed in 1542, by *Bianchini*, from the designs of Salviati.

The choir and its divisions rise in triple ascent. It is parted from the nave by a rich roodloft or screen, after the Greek fashion, surmounted by fourteen statues executed by *Jacobello* and *Pietro Paolo dalle Massegne* (1394), pupils of the Pisan school. The presbytery contains the high altar, standing under a Baldacchino, supported by four columns, entirely covered with bands of sculpture, Greek in style, and supposed to be of the 11th century, but with inscriptions in the Latin character and language. The bands, nine upon each column, contain the principal events and traditions of the Gospel history, from the Marriage of St. Anna to the Ascension. At the sides of the high altar are eight bronze statues—the four Evangelists by *Sansovino*, and the four Doctors attributed to *G. Caliari*. There are two altar-pieces, or "Pale." The interior one is not seen unless request is made for that purpose. The outer "Pala" is in fourteen compartments, by *Messer Paolo* and his sons, in 1344. It is more Greek and stiff than contemporary works at Florence. This covers the *Pala d'Oro*, or *Icone Bisantina*, one of the most remarkable specimens now existing of Byzantine art, made in 976 at Constantinople by order of the Doge Pietro Orseolo; but repaired by Faliero 1105, by Pietro Zani 1209, and lastly by Andrea Dandolo 1345. By all these processes it has gained in splendour, but it has lost in authenticity. It exhibits a mixture of what we may call Gothic art. Some of the inscriptions are in Greek, some in Latin. The material is silver gilt, encircled with coarse gems and enamels. The leters are in *niello*. The representations of sacred personages and subjects are of the usual description: some are from a legendary life of St. Mark. The most curious are of the Doge Faliero and the Empress Irene. The *Pala* is now arranged in three panels, folding horizontally; but according to its original plan, it appears to have been placed upon the altar. Taken as a whole, it is inferior in workmanship to the goldsmith's work and enamel of Lombardy, France, or Germany, at any of the periods to which it belongs. It has lately been thoroughly cleaned and put in order, and the part already done was in 1845 to be seen in the Treasury, mentioned afterwards. Behind the high altar is another, now called the Altar of the Holy Sacrament. The bas-reliefs are by *Sansovino*. It stands, like the great altar, under a Baldacchino, supported by four pillars fluted in spirals, and said to have been brought from the Temple at Jerusalem. They are of oriental alabaster, semi-transparent, so that the light of a taper shines through them.

By the side of this altar is the entrance to the sacristy, closed by the bronze door, upon which *Sansovino* is said to have exercised his skill during twenty years. The subject is the Death and Resurrection of our Lord. In the border are introduced small busts, starting forward with exceeding life and vivacity. Three of these are portraits—of Sansovino, of Titian, and of the infamous Aretino. Aretino was the intimate associate of these artists: whether they liked the vices of the man, or courted him from the dread of his pen, the connection is equally discreditable to their memory. The expense was defrayed by Federigo Contarini, one of the procurators of St. Mark. *Sansovino* has authenticated the work by subscribing his name.

The *Sacristy* is a noble apartment, and was probably used also as the chapterhouse for the canons of the Basilica. The coved roof is rich

covered with mosaics. The best are St. George and St. Theodore, by *Zuccati* after *Tintoretto*. The presses and seats are of inlaid and veneered wood, or, as it is here called, *intarsiatura*. Those by *Fra' Sebastiano Schiavone* are considered as amongst the best of this species of art.

In the S. transept is a door opening into the Treasury of St. Mark, situated between the transept and the Baptistery, and which is carefully kept under lock and key, and can only be seen, except by special permission, on Friday, at about midday. It is divided into two departments, one containing sacred reliquaries, the other objects of art. This treasury became at various times very opulent, and formed a sort of reserve fund on which the state drew in great emergencies. In 1797 most of the available objects were turned into money, and the valuable objects of art which remain are deposited at the Zecca or Mint, with an intention, it is said, of arranging them in some convenient place in the library of St. Mark. The other department, which contains the sacred objects, contains some very fine specimens of Byzantine workmanship. The collection of relics is rich, and some of the objects are rare, as a bit of the dress of our Saviour, a small quantity of earth which imbibed his blood, a bit of the pillar to which he was bound when scourged: there is a portion of the genuine cross, of course.

In front of St. Mark are the 3 bronze pedestals, in which are inserted the masts from which were once proudly pendent the three *gonfalons* of silk and gold, commonly supposed to signify the three dominions of the republic—Venice, Cyprus, and the Morea; or, as some say, their portion of Constantinople and of the Eastern empire. The *gonfalons*, after having given way to the *tricolor*, are now replaced by the Austrian standards. These masts were formerly inserted in wooden framework, as may be seen in a picture by *Gentile Bellini*, representing this end of the Piazza, in the Academy. Of the present beautiful bronze pedestals, one was ...ed there by Paolo Barbo, a Procurator of St. Mark, in 1501; the others were added by Loredano, 1505. All were the workmanship of *Alessandro Leopardo*,— sea-nymphs and Tritons, elaborately finished and excellently designed.

To the rt. on coming out of St. Mark is the *Torre dell' Orologio*, or tower of the clock, so called from the dial which shines in the centre, resplendent with gold and azure, the sun travelling round the zodiacal signs which decorate it, and marking the time of twice twelve hours. Above are two figures of bronze, called by the people Moors, who beat the said hours upon the bell. They strike the hours twice over, the second set of strokes at an interval of five minutes from the first. In a writer of the last century there is a story of one of these bronze men having committed murder, by knocking an unfortunate workman, who stood within the swing of the hammer, off the parapet.

The Virgin of gilt bronze, and, above, a gigantic lion of St. Mark, upon an azure and stellated ground, decorate the two upper stories. *Pietro Lombardo* was the architect of the tower, 1494. The clock, as appears by an inscription beneath it, was made by *Giovan' Paolo Rinaldi* of Reggio, and *Gian Carlo*, his son. Having been injured by lightning in 1750, it was restored by Ferracina of Bassano, in 1755, for the sum of 8500 ducats of silver. The wings to the tower, which are of the architecture of the school of Pietro Lombardo, were added at the beginning of the 16th century.

Beneath the tower of the *Orologio* is the entrance to the *Merceria*, the part of Venice which exhibits most prosperity. Here are the principal shops; and the best retail trade carried on in the city is nearly all concentrated in this quarter. The streets about the *Merceria*, and through which you may thread your way to the other main land of the Rialto, are very narrow and much crowded. Beyond this tower the *Procuratie Vecchie*, standing upon 50 arches, forms nearly the entire N. side of the piazza. This fabric was raised by *Bartolomeo Buono di*

Bergamo, in 1500, and was intended for the habitation of the procurators of St. Mark, who were reckoned amongst the most important dignitaries of the republic.

They were originally the churchwardens or trustees of San Marco, having the care of the fabric, and the management of its property; Bartolomeo Tiepolo, elected in 1049, being the oldest upon record. With the increase of the riches of San Marco, their numbers were augmented, till at length they were increased to about 34, and the enlargement of the board, or tribunal, was accompanied by a great extension of their powers. Amongst other duties, they constituted a court of orphans, being their official guardians and trustees. The procuratori were in such high repute for their integrity and good management, that it was a common practice for parents in other states of Italy to appoint them executors of their wills. And, generally speaking, the doge was elected from this body. The office was held for life, and, as the republic declined, a certain number of the places were sold as a means of filling the coffers of the state. This practice began during the disastrous war of Candia. They had two prices: the old nobility paid 30,000 ducats (worth about 5 francs each) for their gown, the new 100,000. Amongst the latter class of purchasers was Ottavio Manin, the ancestor of the last doge of the republic, and under whom it expired. For the accommodation of the increasing numbers were erected the *Procuratie Nuove*, the older edifice not being sufficiently splendid or convenient for their use. This building is in the lower stories a continuation of the *Biblioteca: Scamozzi*, to whom it was intrusted, adopting for the most part the design of *Sansovino*, added a third story. "For this upper order of the Procuratie Nuove Scamozzi has often been unjustly reproached, because he did not confine himself to two stories, so as to complete the design of Sansovino. The design of Scamozzi, had it been continued in the Piazza San Marco, would have placed in the background every other piazza in Europe. The two lower stories of the Procuratie Nuove are similar in design to the Library of St. Mark; and it is greatly to be regretted that Scamozzi was so much otherwise occupied, that he had not the opportunity of watching the whole of its execution, which would have extended to 30 arcades, whose whole length would have been 426 ft. Scamozzi only superintended the first 13; the 3 built by Sansovino excepted, the rest were trusted to the care of builders rather than artists, and, from the little attention bestowed upon preserving the profiles, exhibit a negligence which indicates a decline in the arts at Venice." —*Gwilt.* The sculptures here are elegant, particularly the foliaged frieze of the Ionic story, interspersed with sea-gods and sea-nymphs.

These Procuratie Nuove were converted into a palace by Eugene Beauharnois, and now constitute the *Palazzo Reale.* This palace is continued along the western side of the Piazza by a façade built by the French government, agreeing, to a certain extent, with the magnificent structures of which it is a continuation; but having rather a heavy attic, and not very skilfully united with the older building. To make way for this addition to the palace the church of *San Geminiano*, one of the finest works of *Sansovino*, and his burial-place, was demolished. The history of the church of San Geminiano is curious. It was first founded by Narses upon ground by the side of the campanile, and now forming part of the piazza, which was enlarged to its present extent by the demolition of the ancient fabric. This took place under the dogado of Vital' Michele; and the consent of the pope was solicited, but not obtained. "The apostolic see may pardon a wrong after it is committed, but never can sanction it beforehand," was the reply. Acting upon this guarded reply, they demolished the church, and rebuilt it upon the site which it afterwards occupied. But yearly the Doge came forth w[ith] his train to meet the parish pr[iest]

who, standing upon the desecrated spot, demanded of his serenity that he would be pleased to rebuild the church upon her old foundations. "Next year," was the reply of the Doge; and thus was the promise renewed and broken until the republic was no more. The second church of San Geminiano, falling into decay, was replaced, about the year 1505, by the structure which has recently disappeared.

The palace contains some good paintings, dispersed in its several apartments: amongst others, in the octagon saloon, *Tintoretto*, the Adoration of the Magi, and Joachim driven from the Temple, a legend not in holy writ. In the chapel, *Albert Durer*, an Ecce Homo.—*Francesco Bassano*, the Presentation in the Temple. Several very clever pieces, and some showy modern frescoes, by *Hayez* and other modern artists.

The W. side of the Piazzetta is occupied by the *Biblioteca Antica*, now part of the Palazzo Reale, and united to the buildings of the Piazza. The donations of the MSS. of Petrarch and of Cardinal Bessarione induced the Senate to build the library in 1536; a task which they intrusted to *Sansovino*, who, in 1529, had been appointed architect to the republic. Petrarch appears to have contemplated his visits to the Lagoon with no ordinary satisfaction; and, in order more substantially to testify his grateful sense of the frequent hospitality of the republic, he offered his library as a legacy. In 1362, while the plague was raging at Padua, he had fixed his abode at Venice, which was free from infection; his books accompanied him, and, for their conveyance, he was obliged to retain a numerous and extensive stud of baggage horses. On the 4th of September in that year he wrote to the Senate,—"I wish, with the good-will of our Saviour, and of the Evangelist himself, to make St. Mark heir of my library." His chief stipulations were, that the books should neither be sold nor dispersed, and that a building should be provided in which they might be secure against fire and the weather. The Great Council gladly accepted this liberal donation, and addressed its thanks in terms of courtesy (perhaps not exaggerated, if we remember the times in which they were written), "to a scholar unrivalled in poetry, in moral philosophy, and in theology." A palace, which belonged to the family of Molina, and, in later years, was converted into a monastery for the nuns of St. Sepulchre, was assigned as a residence for the poet, and as a depository for his books. This collection, which formed the nucleus of the now inestimable library of St. Mark, though by no means extensive, still contained many treasures of no small price. Among them are enumerated a MS. of Homer, given to Petrarch by Nicolaus Sigeros, ambassador of the Greek Emperor; a beautiful copy of Sophocles; the entire Iliad, and great part of the Odyssey, translated by Leontio Pilato, and copied in the handwriting of Boccaccio, whom the translator had instructed in Greek; an imperfect Quinctilian; and most of the works of Cicero, transcribed by Petrarch himself, who professed most unbounded admiration for the great Roman philosopher. The Venetians, to their shame, grievously neglected the poet's gift. When Tomasini requested permission to inspect the books, in the early part of the 17th century, he was led to the roof of St. Mark's, where he found them, to use his own words, "partly reduced to dust, partly petrified"—dictu mirum! in saxa mutatos; and he adds a catalogue of such as were afterwards rescued from destruction. About a century after the establishment of this first public library in Venice it was largely increased by the munificence of Cardinal Bessarione, who, as patriarch of Constantinople, possessed frequent opportunities of securing MSS. of great rarity; and afterwards by that of Professor Melchior Wieland, a native of Marienburg, who, out of gratitude for benefits conferred by the republic, bequeathed it his collection in 1389. It now contains about 60,000 vols., which in 1812 were transferred from the Pro-

J. & C. Walker, Sculp.

curatie Nuove to the splendid saloon in the Ducal Palace, no longer required for the assemblies of the Grand Council.

"The library of St. Mark is a building of noble design, notwithstanding the improprieties with which it is replete. It consists of two orders,—the lower one of highly ornamented Doric, and the upper one Ionic, and very graceful in effect. Of both these orders the entablatures are of inordinate comparative height. The upper one was expressly so set out for the purpose of exhibiting the beautiful sculptures with which it is decorated. The cornice is crowned with a balustrade, on whose piers statues were placed by the ablest scholars of Sansovino. A portico occupies the ground-floor, which is raised three steps from the level of the piazza. This portico consists of 21 arcades, whose piers are decorated with columns. In the interior are arches corresponding to the interior ones, 16 whereof, with their internal apartments, are appropriated for shops. Opposite the centre arch is a magnificent staircase leading to the hall, beyond which is the library of St. Mark. The faults of this building, which are very many, are lost in its grace and elegance; and it is, perhaps, the *chef-d'œuvre* of the master. Whilst Sansovino was engaged on it, he propounded an architectural problem, which reminds us very much of the egg of Columbus:—'How can the exact half of a metope be so contrived as to stand on the external angle of the Doric frieze?' The solution, clumsy as that of the navigator with his egg, practised in this building is however a bungling absurdity, namely, that of lengthening the frieze just so much as is necessary to make out the deficiency."—*Gwilt.* The interior decorations are in keeping with the exterior. The ceiling of the great hall in which the books were deposited is filled with very fine ornaments in stucco, and with paintings by the best Venetian artists. Three compartments are by *Paolo Veronese.* Other objects are—*Tintoretto,* St. Mark delivering a Saracen, and the furtive exportation of the relics of St. Mark from Alexandria, and the grand staircase; the latter has fine ornaments in stucco by *Vittoria.*

The *Zecca,* or Mint, adjoins the Biblioteca, on the Molo. Built by *Sansovino,* it is a noble specimen of Italian rustic-work, above which are two orders, Doric and Ionic. From this building, the *Zecchino,* the ancient gold coin of the republic, acquired its name.

The *Cortile* of the *Zecca* is by *Scamozzi.* Here is a singular figure of an Apollo, by *Cattaneo,* holding a golden ingot. This figure has been censured as inappropriate; but, without doubt, the sculptor considered Apollo, or *Sol,* as the alchemical emblem of the noble metal. In the Zecca are preserved some of the articles of curiosity formerly belonging to the treasury of St. Mark.

At the southern extremity of the Piazzetta are the *two granite columns,* the one surmounted by the lion of St. Mark, the other by St. Theodore, executed by *Pietro Guilombardo* (1329). These columns so completely formed a part of the *idea* of Venice, that they were copied in most of the cities subject to their dominion. St. Theodore stands upon a crocodile: his head is covered by a solid nimbus. In his l. hand he wields a sword; a shield is on his rt. arm. This is considered, says Francesco Sansovino, as symbolical of the temper of our republic; and that she exerts her strong hand for her own defence, and not to attack others. St. Theodore Tyro was, as his surname imports, a young soldier, a Syrian, who suffered martyrdom under the persecution of Maximin, and was much honoured by the Eastern Church. Narses, after expelling the Ostrogoths, visited (A.D. 553) the rising republic of the Venetians—for Venice, properly so called, did not then exist—and built a church or chapel in honour of St. Theodore, now included in the church of St. Mark; and St. Theodore continued the patron of the republic until St. Mark obtained the popular veneration in his stead.

The lion suffered during the repub-

lican rule of the French. From the book which he holds the words of the Gospel were effaced, and "*Droits de l'Homme et du Citoyen*" substituted in their stead. Upon this change a gondolier remarked that St. Mark, like all the rest of the world, had been compelled to turn over a new leaf. The lion was afterwards removed to the *Invalides* at Paris; and thus, as French writers now admit, by this foolish translation the Piazzetta was deprived of a monument which, without any peculiar merit as a work of art, was of the greatest value as a historical feature of this interesting city. It was restored after the fall of Paris.

The capitals of the columns speak their Byzantine origin. Three were brought from Constantinople. One sank into the ooze as they were landing it; the other two were safely landed on the shore; but, as the story goes, there they lay, no one could raise them. Sebastiano Ziani (1172-1180) having offered as a reward that he who should succeed should not lack any "*grazia onesta*," a certain Lombard, nicknamed Nicolò Barattiero, or Nick the Blackleg, offered his services; and he placed the columns on their pedestals. Nicolò claimed as his reward that games of chance, prohibited elsewhere by the law, might be played with impunity between the columns. The concession, once made, could not be revoked; but the legislature enacted that the public executions, which had hitherto taken place at *San Giovanni Bragola*, should be inflicted in the privileged gambling spot, by which means the space "between the columns" became so ill-omened, that even crossing it was thought to be a sure prognostication of some fatal misfortune.

At the other end of the Piazzetta, where it abuts upon the Basilica of San Marco, are some more curious relics of ancient times.

The *Stone of Shame*, a species of pedestal upon which bankrupts stood, and were cleared from their debts after making a cession of their property, accompanied by certain humiliating ceremonies.

The *square piers of St. John of Acre*, originally forming part of a gateway in that city, and brought to Venice, as some say, by Lorenzo Tiepolo, when he took the place in 1253. Other accounts tell that they were conveyed hither in 1291, by the merchants and colonists who fled from Acre when it was taken and destroyed by the Sultan of Egypt. According to another account they belonged to the church of St. Saba. They are covered with fretwork and inscriptions, apparently formed of monograms, which have never been explained: and, whatever may have been their origin, they are of great curiosity and antiquity.

Near the angle of the Piazza and Piazzetta stands the great *Campanile* tower of St. Mark. This building was begun in 902, under the government of Domenico Tiepolo, but it was not carried up to the belfry until the time of Domenico Morosini (1148-1155), whose epitaph is so ambiguously worded as to claim the honour of the entire edifice. The ascent is by a continuous inclined plane, which winds round an inner tower which is hollow or open. The present belfry, an open loggia of four arches in each face, was built in 1510, by *Maestro Buono;* the whole being surmounted by a lofty pyramid. The prospect hence is magnificent. A watchman is stationed in the belfry, who at stated times beats the great bell; and who, when not so employed, performs the usual duty of explaining the prospect. The height of the Campanile is 323 ft., and it is 42 ft. square at the base. At the foot of the campanile is the very beautiful and much criticised loggia of *Sansovino*, built about 1540, ornamented with four statues—Pallas, Apollo, Mercury, and Peace—cast in bronze by him. The order is a fanciful Composite. The columns are of rich marbles. The elevation contains several bas-reliefs in marble, of which the three principal are in the attic, and represent in the centre Venice as Justice, with two rivers flowing at her feet: on the rt. of the spectator, Venus—the symbol of the Island of Cyprus; on the l., Jupiter—the symbol of Crete. The

two bas-reliefs also beneath the bronze figures, on the side towards the flagstaffs, are much admired; the subjects are, the Fall of Helle from the Ram of Phryxus, and Tethys assisting Leander. The interior, which was used as the station for the Procuratori commanding the guard during the sitting of the Consiglio Grande, has a Madonna by *Sansovino*.

Palazzo Ducale. On the eastern side of the Piazzetta stands the Doge's Palace, or Palazzo Ducale. The southern front extends along the *Molo* as far as the canal which separates the latter from the *Riva dei Schiavoni*. The first palace which was built on this spot was in 820. This having been destroyed in a sedition was replaced by another, built about 970, by the Doge Pietro Urseolo. This last was, 150 years afterwards, destroyed by a great fire, which consumed a third of Venice. A second fire having destroyed the palace, its reconstruction began under the Doge Marino Faliero (1354-5); the architect, or at least the designer, being *Filippo Calendario;* according to modern historians *the* Filippo Calendario who appears as a chief conspirator in Lord Byron's tragedy. That a person so named did take an active share in the plot, and that he was hanged with a gag in his mouth upon the red pillars of the balcony of the palace from which the duke was wont to view the spectacles in the *Piazzetta*, is unquestionable; but the contemporary chronicle describes him as a seaman; and it should seem that the real Filippo, at least the real artist, died in the preceding year whilst employed upon his works. Many portions, however, are earlier than his time; and many important additions, including the very beautiful entrance called the "Porta della Carta," are of the next or 15th century. A great deal, particularly the façades of the cortile within, is much later—the interior of the building having been exceedingly damaged, or rather reduced to a shell, by two successive fires, in 1574 and 1577. All the principal apartments were destroyed by these conflagrations. The paintings of Giovanni Bellino, Carpaccio, Pordenone, and Titian, representing the triumphs of the republic and the heroes of her annals, together with the vast halls whose walls they covered, perished in the flames.

The efforts made for extinguishing the fire were, in a great measure, rendered ineffectual by the torrents of molten lead which flooded down upon the surrounding crowds. The walls were calcined and riven. One corner of the building had fallen, several columns and arches were shattered; and Palladio, who was consulted with other architects, maintained it would be dangerous, if not impracticable, to attempt the re-insertion of the floors. Palladio, in giving this opinion, proposed to rebuild the whole palace in a more uniform and elegant modern style. That his genius thus employed would have produced a beautiful and magnificent structure, cannot be doubted. But after much consideration in the Senate, it was determined not to innovate, but to retain the fabric as much as possible in its ancient form. In the repairs and alterations, however, of the interior cortile, the Italian style is a good deal introduced.

The plan of the building is an irregular square: the sides fronting the Piazzetta and the *Molo*, on a line with the *Riva dei Schiavoni*, are supported upon double ranges of arches. The columns of the lowest tier of arches are partly imbedded in the pavement, the level of which was raised (1732) about a foot, in consequence of the inundations to which the Piazzetta and Molo were subjected, which gives them an undeserved appearance of clumsiness. They are raised, however, not upon bases but upon a continued stylobate, as discovered some years ago when the piazzetta was repaired.

It appears, from numerous observations made with great care, that the mean level of sea at Venice rises about 3 in. in every century: so that, as these columns have been erected five centuries, about 15 in. of the lower part of them are now concealed, owing to the repeated and necessary elevation of the pavement.

Before the fire both the upper and lower loggia were only separated from the main cortile, as well as from the Piazza and Piazzetta, by ranges of open arches, but now this is closed. The whole of the loggia towards the Molo, and the first six of the columns on the side of the Piazzetta, were raised by *Calendurio;* the remainder by *Maestro Bartolomeo*, between 1423 and 1429. The capitals, executed by the former and his pupils, belong to the 14th century; they, together with those executed by the latter, are curious for design and execution. They contain figures and groups, allegorical or emblematical of good government and the due administration of the law; such as the legendary story, so popular in the middle ages, of the Justice of Trajan, the Seven Sages, and a long train of analogous imagery. The 9th and 10th of the upper tier in the Piazzetta, reckoning from the angle at the door of entrance, called the *Porta della Carta*, are of red marble; from between these two columns sentences on criminals were proclaimed. Dr. Moore, writing from Venice about 20 years previous to the end of the republic, says, "The lower gallery, or piazza, under the palace, is called the Broglio. In this the noble Venetians walk and converse; it is only here, and at council, when they have opportunities of meeting together, for they seldom visit openly, or in a family way, at each other's houses, and secret meetings would give umbrage to the state inquisitors; they choose therefore to transact their business on this public walk. People of inferior rank seldom remain on the Broglio for any length of time when the nobility are there."

The large window towards the Molo is rich in figures and bas-reliefs, executed about 1404 either by *Maestro Bartolomeo* or under his directions; and the other large window, towards the Piazzetta (1523-1538), is as remarkable in its kind, having been executed by *Tullio Lombardo* and *Guglielmo Bergamasco:* all are wrought with the greatest care. The principal entrance of the Palazzo is from the Piazzetta through the *Porta della Carta.* The inscription "Opus Bartholomæi" over the arch (about 1429) declares the name of the architect. It possesses great symmetry and delicacy.

Opposite to, and seen through, the *Porta della Carta* is the Giants' Staircase, the *Scala dei Giganti*, erected towards the end of the 15th century. It derives its popular name from two colossal statues by *Sansovino*, Mars and Neptune, fine, and noble in their attitudes, which stand on either side at the head of the staircase. The portals and arches are inlaid and incrusted with the finest marbles, most delicately worked, by *Bernardo* and *Domenico di Mantua;* and the steps themselves are inlaid with a species of *niello*, or *intarsiatura* of metal. The Scala dei Giganti almost runs down into a fine portal on the opposite side, built by *Cristoforo Moro* in 1471. It is a very curious specimen of a peculiar transition style. The statues of Adam and Eve are by *Antonio Rizo* of Verona, and are considered as having surpassed all previous productions of the Veneto-Lombard School.

In the courtyard are two finely sculptured bronze wells, one executed by *Nicolò di Marco* in 1556, the other by *Alfonso Alberghetti* in 1559. On the l. hand, when ascending the Giants' Staircase, is a beautiful façade of 2 stories in height, by *Guglielmo Bergamasco*, forming one side of the Corte de' Senatori. The ceremony of the coronation of the Doge was anciently performed at the head of the staircase. Turning to the rt. at the top of the stairs, against the wall of the loggia may be observed an inscription let into the wall, commemorating the visit of Henry III. of France to Venice in 1574, and the openings of the terrible *lions' mouths*, the heads having been knocked away. Passing along the loggia you find near the end the great staircase, the *Scala d' Oro. Sansovino* had a considerable share in its construction. The ornaments in stuoco are by *Alessandro Vittoria*, and the paintings by *Franco;* the whole was completed about the year 1577. There was much difficulty in conforming this staircase to the plan

of the building. The adaptation of the fretwork to the cove of the ascending roof is particularly skilful. After ascending 2 flights of this staircase a large store on the l. hand gives admission to the suite of rooms which occupy the façades of the Palace on the side of the Molo and Piazzetta. The first room entered is an antechamber, now filled with books, and containing over the door leading to the great hall a portrait of Paolo Sarpi, attributed to *Leandro Bassano*. From this room you enter the

Sala del Maggior Consiglio. This truly magnificent room, 175½ ft. long, 84½ broad, and 51½ ft. high, was begun in 1310, and completed in 1334. It was afterwards painted by *Titian*, *Bellini*, *Tintoretto*, and *Paul Veronese*. The fire of 1577 destroyed this hall and the adjoining one, *dello Scrutinio*, and all the works of art they contained. It is now the *Regia Bibliotheca di San Marco*, or *Marciana*, the library of the Republic having been transferred here from the old Library in the Piazzetta in 1812. It is open from 10 till 1 o'clock. The decorations of this hall of the Great Council remain unaltered, and the splendid paintings which decorate the walls are proud mementoes of the opulence and power of the republic. In the history of art they are remarkable for a circumstance which had considerable influence on art. They are amongst the earliest large specimens of oil painting upon *canvas*, a material first employed by the Venetian school. On the rt. as you enter, that is, upon the wall at the E. end of the hall, is

Tintoretto—Paradise. Damaged and blackened by time and picture-cleaners, yet still powerful and impressive, though confused in the composition; said to be the largest picture ever painted upon canvas, being 84½ ft. in width, and 34 ft. in height.

Proceeding round the hall, beginning with the picture next to this, at the E. end of the N. wall, the paintings occur in the following order. On the N. wall,

1. *Carlo* and *Gabriello Cagliari*, sons of Paolo Veronese. Pope Alexander III. discovered by the Doge Ziani and the senate in the convent of La Carità, where he had concealed himself when flying from Frederic II. in 1177. According to one historian he was disguised as a scullion, according to another as a poor priest; in the painting his dress rather resembles the latter. Baronius takes great pains to refute this legendary story, considering it as derogatory to the character of the pontiff, and he is particularly angry with this painting. It is full of action. The group in the gondola in the foreground is good.

2. *By the same*. The Embassy despatched with powers from the Pope and the Republic to the Emperor; a small composition cut in two by columns, one in the light and the other in the shade: the groups are animated.

3. (Above the window.) *Leandro Bassano*. The Pope presenting the lighted taper to the Doge. By this act the Doge and his successors acquired the privilege of having such a taper borne before them: curiously modernised in costume.

4. *Tintoretto*. The ambassadors meet Frederic II. at Pavia, praying him to restore peace to Italy and the Church, when he made the proud answer, "that unless they delivered up the pope he would plant his eagles on the portal of St. Mark." The principal figures, the two ambassadors, have great grandeur.

5. *Francesco Bassano*. The Pope delivering the consecrated sword to the Doge previous to his embarkation, and from which the Doges enjoyed the privilege (as it is said) of causing this mark of dignity to be carried before them until the extinction of the Republic. The scene is placed in the Piazza of San Marco, of which it is a representation as the buildings now existing stood at the end of the 16th century, previous to the not very numerous alterations which they have sustained.

6. (Above the window.) *Fiammingo*. The Doge departs from Venice receiving the Pope's blessing.

7. *Domenico Tintoretto*. The great

naval battle which took place off Pirano and Parenzo in Istria, when the Imperial fleet was entirely defeated, and Otho, the son of the Emperor, taken prisoner, an event which induced Frederic to treat for peace. It is, however, rather unfortunate to be compelled to recollect, when looking at this picture, that it is a mere piece of national boasting, inasmuch as it appears, from the absolute silence of all contemporary writers, that no such battle was ever fought. In the foreground is a Pisan galley, which the Venetians are in the act of boarding from the Doge's vessel, upon which floats the banner of St. Mark. The details of armour, costume, and equipment are curious.

8. (Over the door.) *Il Vicentino.* Otho presented to the Pope.

9. *Jacopo Palma.* The Pope releases Otho, and allows him to repair to his father. The principal group is good: the others are affected and irrelevant.

10. *Zuccaro.* The Emperor submitting to the Pope. This painting is amongst the finest in the series. Amongst other beautiful passages is the group of the lady and her little boy. The mother is impressing her child with the awful veneration due to the Pontiff. Less harmonious are the semi-heroic figures in the angles, which approach to extravagance.

11. (Over the door.) *Girolamo Gamberato.* The Doge, who had co-operated so strenuously in the Pope's cause, having embarked with him and the Emperor, they land in Ancona on their way to Rome. On this occasion, according to the Venetian historians, or rather legends, the Anconitans came out with two umbrellas or canopies, one for the Pope and the other for the Emperor, upon which the Pontiff desired that a third should be brought for the Doge, who had procured him the consolation of peace. To this act of distinction the Venetians ascribed the umbrella borne over the head of the Doge on grand occasions, as shown in some of Canaletti's pictures, but which was in truth probably only a fashion borrowed from Constantinople. The three umbrellas, which are very prominent in the painting, and which, without doubt, are accurate representations of those seen at Venice, are quite oriental in their fashion.

On the W. side of the hall, beginning with the picture next to that last mentioned, are,

1. *Giulio del Moro.* Consecrated banners bestowed upon the Doge by the Pope in the church of St. John Lateran: a composition in which the story is remarkably ill told. In the foreground are some strange grotesque figures, in particular a dwarf (without doubt, a portrait) leading a dog.

2. (Between the 2 windows.) *Paolo Veronese*, a fine work. The return of the Doge Contarini after the great naval victory gained by the Venetians over the Genoese off the classic promontory of Antium (1378); a victory which, however, did not prevent the Genoese from entering the lagoons in what was called the war of Chiozza, and reducing Venice to the last extremity.

3. *L'Aliense.* Baldwin receives the crown from the hands of the Doge Dandolo. In a figurative sense this is true, for, the dignity having been offered to Dandolo, he rejected it; but, historically speaking, it is untrue, inasmuch as he was crowned by the hands of the legate.

On the S. side of the hall are,

1. (Next to the last picture.) *Il Vicentino.* Baldwin elected Emperor of the East by the Crusaders in the church of Sta. Sophia.

2. *Domenico Tintoretto.* The second conquest of Constantinople by the Crusaders and the Venetians (1204), which was followed by the pillage and conflagration of the city.

3. *J. Palma.* The first siege and conquest of Constantinople by the Crusaders (1203), the assault being led on by the Doge Dandolo, blind, and more than 90 years of age.

4. *Il Vicentino.* Alexis, the son of the dethroned Emperor of Constantinople, Isaac Angelus, implores the aid of the Venetians on behalf of his father. In point of fact, "his cause

was embraced and pleaded by the Marquis of Montferrat and the Doge of Venice. A double alliance and the dignity of Cæsar had connected with the imperial family the two elder brothers of Boniface: he expected to derive a kingdom from the important service; and the more generous ambition of Dandolo was eager to secure the inestimable benefits of trade and dominion that might accrue to his country."—*Gibbon.*

5. (Over the window.) *Domenico Tintoretto.* The surrender of Zara.

6. *Vicentino.* Assault of Zara (1202) by the Venetians, commanded by the Doge Dandolo and the Crusaders.

7. *De Clerch.* The alliance between the Venetians and the Crusaders, concluded in the church of St. Mark, 1201. The ambassadors on the part of the Crusaders were Baldwin Count of Flanders (afterwards Emperor), Louis Count of Blois, Geoffrey Count of Perche, Henry Count of St. Paul, Simon de Montfort, the two Counts of Brienne, and Matthew de Montmorency.

The ceiling is exceedingly rich with painting and gilding. Three larger paintings are placed in a line down the centre of the ceiling. That nearest to the great picture of Paradise is by *Paul Veronese*, and represents Venice amid the clouds and crowned by Glory. The centre picture, which is oblong in form, is by *Jacopo Tintoretto*, and consists of two parts: above, Venice is seen among the Deities; below, the Doge da Ponte with the senators is receiving deputations from the cities who tender allegiance to the republic. The third picture, answering in position to the first, is by *Jacopo Palma:* the subject is Venice seated, crowned by Victory, and surrounded by the Virtues. Some of the smaller paintings are worthy of being pointed out. Two octagonal pictures, on either side of the first mentioned oval, are by *P. Veronese.* As you stand with your back to the picture of Paradise, the octagon on the rt. represents the taking of Smyrna; that on the l. the defence of Scutari. The two beyond these are by *Francesco Bassano;* the subject of that on the rt. is the Venetian Cavalry routing the army of the Duke Visconti: of that on the l., the Victory of the Venetians over the Duke of Ferrara. There are three octagonal pictures on each side of the last oval by *Palma.* The two middle ones are by *F. Bassano:* that on the rt. (relatively to the same position as before) represents the victory gained by Vittore Barbaro over the Duke Visconti; that on the l., the victory of George Cornaro over the Germans.

Round this chamber is the celebrated frieze of portraits of the Doges, with the black veil covering the space which should have been occupied by the portrait of Marino Falieri, with the well-known inscription. These portraits are, many of them, by *Tintoretto*, who must of course have painted the earlier ones from fancy.

Besides the books several pieces of ancient sculpture have been placed here, some of which are of great merit, *e.g.* a group of Ganymede and the Eagle, which has been attributed to Phidias, an opinion in which Canova concurred. Others are, a small statue of Apollo, resembling very much that in the Poggio Imperiale at Florence. The librarian has the custody of the splendid Greek Cameo, found at Ephesus in 1793, called the Jupiter Ægiocus, and the celebrated Map of the World, drawn in 1460, by *Fra Mauro*, showing the surface of the globe according to the state of knowledge at that time.

A corridor connects this hall with the *Sala dello Scrutinio*, which occupies the rest of the façade towards the Piazzetta. The principal door is a triumphal arch erected in 1694 to Francesco Morosini, surnamed Il Peloponnessiaco, from his having conquered the Morea. His ephemeral conquest is now principally recollected as connected with the destruction of the Parthenon. The three other sides are adorned with historical pictures: beginning on the rt. hand, supposing you to have entered by this arch, the subjects are as follows:—

1. *Il Vicentino.* Pepin, the son of Charlemagne and King of Italy, preparing for the attack of Venice, or rather of the islands of the Lagoons (809); and 2, his defeat in the *Canale Orfano*, which hence derived the traditional name it still retains, in consequence of the numbers who were rendered fatherless by the slaughter.

3. *Santo Peranda.* The Caliph of Egypt defeated by the Venetians.

4. *L'Aliense.* The Capture of Tyre by the Crusaders and the Venetians (1124), under the Doge Domenico Michielli, when he dismantled his ships, so as to leave the crews no choice between death and victory.

5. *Marco Vecellio.* The defeat of Roger King of Sicily, by the Venetians (1148).

6. On the wall opposite to the triumphal arch is a large picture of the Last Judgment, one of the best works of *Jacopo Palma.*

7. *Tintoretto.* The taking of Zara in 1065.

8. (Above the window.) *Vicentino.* The taking of Cattaro.

9. *Vicentino.* The battle of Curzolari, on the feast of St. Giustina (1571).

10. *Belotti.* The demolition of Margaritino.

11. *Liberi.* The victory gained in the Dardanelles over the Turks by Mocenigo (1639).

The frieze of Doges is continued and concluded in this apartment. Many are by *Tintoretto.* The last Doge, Manini, under whom the republic perished, has recently been placed here. There are also several fine historical paintings in the ceiling, the best of which is an oval in the line of the centre of the ceiling, and at the end of the room next to Palma's Last Judgment. It is by *Francesco Bassano*, and represents the Capture of Padua by night.

Returning to the staircase and ascending to the top of the Scala d'Oro, a door on the l. hand opens into the suite of rooms which fill the upper story on the eastern side of the building. The first room is the *Atrio quadrato*, of which the ceiling was painted by *J. Tintoretto.* From this you enter the

Sala delle quattro porte; so called from the four doors, designed by *Palladio*, remarkable for their symmetry. The ceiling is the joint production of *Palladio, Sansovino*, and *Vittoria;* the two first having given the designs, which were executed by the last. Here, as in the subsequent apartments, only a selection of the paintings can be noticed. Those of the ceiling are in fresco, by *J. Tintoretto.* On the walls, to the l. as you enter, is the Doge Marino Grimani on his knees before the Virgin, St. Mark, and other saints, by the *Cav. Contarini:* to the rt., a great picture, representing Faith, by *Titian.* The two figures at the side are by *Marco Vecellio;* and Battle near Verona, by the *Cav. Contarini:* opposite to this is the Doge Cicogna receiving the Persian ambassadors, and the arrival of Henry III. of France at the Lido, by *Andrea Micheli*, called *Il Vicentino.* The two first-mentioned pictures, by *Contarini* and *Titian*, went to Paris in 1797, and were brought back in 1815. Leaving this room by a door opposite to the one by which you entered, you pass into the

Anti Collegio, a guard-room, containing four splendid paintings in *Tintoretto's* best style. They hang by the sides of the two doors. The subjects are, Mercury and the Graces; the Forge of Vulcan; Pallas driving away Mars; Ariadne crowned by Venus. On the wall opposite to the windows are, the Return of Jacob to the Land of Canaan, by *J. Bassano;* the Rape of Europa, by *Paul Veronese*, a very fine painting: the action of the bull licking Europa's feet has been criticised on the ground that it makes the god assume too much the character of the animal. This picture went to Paris. This room contains also a splendid fireplace, and a rich doorway with two pillars, one of verde-antique, the other of cipollino; both were designed by *Scamozzi.* Over the door are three statues by *Vittoria.* The fresco in the centre of the ceiling is by *P. Veronese*, as well as the four chiar'-oscuro paintings: the latter have

been repainted by *Rizzi*. Hence you pass into the

Sala del Collegio. This was the presence-chamber, in which the Doge and the *Grandi*, his Privy Council, received foreign ambassadors. The picture over the door, and the three to the rt. as you enter, are by *J. Tintoretto*. The subjects are,—1. The Doge Andrea Gritti before the Madonna and Child.—2. The Marriage of St. Catherine.—3. The Virgin with Saints and Angels.—4. The Doge Luigi Mocenigo adoring the Saviour. On the wall at the throne end of the chamber is a splendid work of *P. Veronese*—a grand but confused composition of Venice triumphant, or the Victory of Curzolari (1571), in which are introduced portraits of the General, afterwards Doge, Sebastiano Veniero, and the Proveditore Agostino Barbarigo. The two side figures in chiar'-oscuro are also by *P. Veronese*. The picture between the windows, representing Venice, is by *Carletto Calliari*. The rich ceiling was designed by *Antonio da Ponte;* all the paintings are by *P. Veronese*. The compartment nearest to the door represents Neptune, Mars, and flying children. In the centre an oval, containing Faith; the next is, Venice seated on the world with Justice and Peace. These compartments are surrounded by 8 smaller, representing 8 Virtues; and by 16 in chiar'-oscuro in green, with subjects from ancient history. A fine frieze, representing events from history, runs round the room. The chimney-piece, with pilasters of verde-antique and statues, is by *G. Campagna*, the paintings by *P. Veronese*. There are two doors with columns of cipollino. A door in the side of this room opens into the

Sala dei Pregadi or *del Senato*. Between the windows is a picture said to be by *Marco Vecellio*, but by some attributed to *Bonifacio:* the Election of S. Lorenzo Giustiniani to the Patriarchate of Venice. On the wall above the throne is a great work of *J. Tintoretto:* the Saviour dead, with Saints and two Doges kneeling. The two figures at the side are also by him. Of the pictures on the side opposite to the windows, three—1, The Doge Francesco Venier before Venice;—2, The Doge Pasquale Cicogna kneeling before the Saviour;—and 3, The League of Cambrai, are by *J. Palma;* the 4th, the Doge Pietro Loredano before the Madonna, is by *J. Tintoretto*. Above the door, opposite to the throne, is a fine work of *J. Palma*, the Doges Lorenzo and Girolamo Priuli adoring the Saviour. The paintings of the ceiling are by different artists; the best is the oval in the centre, representing Venice amid the Clouds with many Deities, by *J. Tintoretto*.

A small corridor, on the same side as the throne, leads to the chapel through an antechamber, in which, between the windows, is a beautiful work of *Bonifacio*, Christ driving the Money-changers from the Temple.

The Chapel has little remarkable except the altar, by *Scamozzi*, and a Madonna and Child, sculptured by *Sansovino*. This apartment, in fact, was merely a private oratory, the real chapel of the Palace being the Church of St. Mark. A small neighbouring staircase contains the only fresco painting remaining in Venice by *Titian*. It is a single figure of St. Christopher. "It is very rich in colour, but there is no tone in it that has not been obtained by means of the usual fresco colours. This picture has been painted with great rapidity, apparently in two days, as there are traces of joining in one place only. The outline has first been carelessly marked in with the point, without any cartoon, and the artist has altered it considerably as he painted. In some places part of the drapery has been put in without any outline having previously been made, and the background has been hastily rubbed in at the same time with the picture, and is very slight and careless. *Titian* has patched over a great part of this picture in a free but somewhat clumsy manner. The intonaco, which is about $\frac{1}{12}$ of an inch in thickness, has fallen off in some places, showing that it was spread on the brick wall without any

previous plastering."—*C. Wilson.* Returning to the *Sala delle quattro Porte*, you pass into the

Sala del Consiglio dei Dieci. Opposite the windows is the Visit of the Wise Men, by *Aliense.* To the rt. the Doge Sebastian Ziani returning from the victory obtained over the Emperor Frederic Barbarossa, met by Pope Alexander III.: the painter, *Leandro Bassano*, has introduced his own portrait in the figure carrying the umbrella behind the Pope. Opposite to this, the Congress held at Bologna in 1529, by Clement VII. and Charles V., when the peace of Italy was restored, by *Marco Vecellio.* The frieze is by *Zelotti.* In the very rich ceiling, an oval, containing a figure of an old man seated near a beautiful young woman, is a fine work of *P. Veronese.* Two paintings, one an oval representing Neptune drawn by sea-horses, and an oblong containing Mercury and Peace, are by *Bazzacco*, the rest are by *Zelotti.*

Sala della Bussola. The ceiling is painted by *P. Veronese.* *Sala de' Capi del Consiglio di Dieci* contains a fine marble chimney-piece, sculptured by *Pietro da Salò.* The centre compartment of the ceiling, an Angel driving away the Vices, is by *Paul Veronese.* The other compartments are many of them good.

In the gallery leading to the Scala de' Giganti are several apartments not usually shown unless you inquire for them; they contain some paintings, interesting either from their merit or their curiosity. Amongst others are—*G. Bellino*, the Deposition of the Body of our Lord in the Sepulchre.—*Jacobello del Fiore*, 1415, the Lion of St. Mark,—and a series of costumes of the ancient magistracy. The ceilings of all the apartments contain many other paintings by the best Venetian artists, which our limits prevent us from particularising.

The *Pozzi*, or dark cells in the two lower stories, are yet in existence; obscure and intricate passages lead to them, and the nethermost tier are perfectly dark, and correspond with the well-known and accurate description given by Sir J. C. Hobhouse in the notes to the fourth Canto of 'Childe Harold.' They were all lined with wood, but this wainscoting was chiefly destroyed when the cells were thrown open by the French.

The famous *Sotto Piombi* are, of course, at the top of the building, as their name denotes "under the leads." They were formerly used as prisons, and were represented to be very disagreeable places of residence; the heat in summer and the cold in winter being intense. Silvio Pellico was one of the last persons confined here: but it has been lately discovered by the defenders of the Venetian government that they must have been rather pleasant abodes. A few have been recently converted into dwelling apartments; the others are used for lumber-rooms.

The Ducal Palace is separated, on the eastern side, by a canal called the *Rio di Palazzo*, from the public prisons, the *Carceri*, a fine building, which, on the side facing the palace, has a gloomy character suited to its destination. They were built in 1589, by *Antonio da Ponte.* The front towards the *Riva dei Schiavoni* is of a less severe character, owing to the architect placing in this part of the building the apartments intended for the *Signori di Notte*, the heads of the night police, which enabled him to introduce larger openings than in the portion intended for the security of criminals. It can now contain about 400 prisoners. "It is a very handsome building, with rustic arches below, and above these a range of Doric columns on pedestals, and a large cornice with consoles in the frieze. These would be objectionable if the columns were on the ground, or perhaps if the height were divided by any strongly projecting cornice over the rustic arcades; but as it is, forming the only entablature to the whole height, it has a noble effect."—*Woods.*

The Molo is connected with the *Riva dei Schiavoni* by the *Ponte della Paglia;* standing on which and looking up the Rio di Palazzo, a covered bridge is seen, connecting the palace with the

prisons, and at more than the usual height above the water. This is the celebrated *Ponte de' Sospiri*, or Bridge of Sighs.

The Arsenal. The fifth bridge on the Riva dei Schiavoni, after crossing the Ponte della Paglia, is a swing bridge. This crosses the canal leading to the Arsenal. Just before you reach this bridge a passage on the l. leads to the entrance to the Arsenal. If we consider the size of the vessels when Venice was a naval power, the extent, size, and completeness of the basins, yards, and buildings of the arsenal must convey a high idea of the greatness of the power of Venice.

The arsenal attained its present dimensions, nearly 2 miles in circuit, between 1307 and 1320. Walls and towers, battlemented and crenulated, surround it. They are attributed to *Andrea Pisano*. The principal gateway is an adaptation of a Roman triumphal arch; erected in 1460, as appears from an inscription on the column on the l.-hand side. An attic with a pediment was added in 1581, surmounted by a statue of St. Giustina, by *Girolamo Campagna*, in commemoration of the great battle of Lepanto, fought on the festival of St. Giustina, 7 Oct. 1571. Near this entrance stand the four marble lions brought by Morosini from the Peloponnesus in 1685. The most remarkable of them, that which is erect, stood at the entrance of the Piræus, which from this image was commonly called the Porto Leone. It is of very ancient workmanship, and it has been conjectured, upon somewhat dubious grounds, to have been originally a memorial of the battle of Marathon. Engraven on this lion's shoulders and flanks are some very remarkable Runic inscriptions, which have so much exercised the learning, and baffled the penetration of the antiquaries. The head of the second of the lions, also from Athens, is a restoration.

"The second is, I think, the finest; it is recumbent: both the first and second are admirable works, and undoubtedly of Pentelic marble. The third appeared to me to represent a panther rather than a lion; the figure is lanky and not beautiful. The fourth is a little thing of not much value, I believe of *marmo greco*, that is, a large-grained, saline marble, of a white not very pure, and marked more or less with greyish stripes."—*Woods*.

The noble armoury was in part dispersed by the French. It has recently been re-arranged, and still contains some very interesting objects, but of which many were brought from the armoury of the Ducal Palace.—The great standard of the Turkish Admiral, taken in the battle of Lepanto, of red and yellow silk. Much fine and curious ancient armour, interesting both from its workmanship and the historical personages to whom the suits and pieces belonged. Some however are apocryphal, *e. g.* Attila's helmet. Among those which have more claim to be considered genuine are the shield, helmet, and sword of the Doge Sebastiano Ziani, 1172–1178. Upon the first is the Rape of Helen: upon the last, an Arabic cipher.

The armour of *Gattamelata*, for man and horse, of fine Milan workmanship. The full suit of Henry IV., given by him to the republic in 1603. This was brought from the Palazzo Ducale, and, as they say, is unquestionable.

Arbalêtes, or cross-bows, of remarkable power. One was tried in the presence of the late Emperor of Austria, by shooting bolts against a steel cuirass, at the distance (as it is said) of an hundred yards. The cuirass is riddled through and through. Helmets and shields of the ancient Venetian soldiery, and of very strange forms, quite unlike those of France or England: quivers yet filled with arrows, perhaps used by the Stradiotes and other semi-barbarian troops of the republic.

A press full of instruments of murder and torture. A species of spring pistol, in the shape of a key, with which it is said that Francesco di Carrara, the tyrant of Padua, was accustomed to kill the objects of his suspi-

cion, by shooting poisoned needles at them. In front of this press are some helmets of iron of rough workmanship, without apertures for the eyes or mouth, so that the wretch enclosed in them could neither see nor breathe. Such being the case, it has been oddly conjectured that they were intended for the protection of the warriors who stood on the prows of the Venetian galleys. Others suppose that they were used as instruments of torture, or of restraint equivalent to torture, a conjecture less improbable; for head-pieces of a similar description were applied, at the discretion of the gaoler, in Newgate, the Fleet, Norwich Castle, and other English prisons, in the course of the last century, and in Ireland till a later period. At all events, it is probable that Carrara had nothing to do with them, but that, like the contents of the Spanish Armoury in the Tower, they were exhibited to keep up a national feeling against an enemy.

Ancient artillery and fire-arms: a springal of iron, not cast, but composed of fifteen pieces riveted together, and covered with exceedingly elegant arabesques, made by the son of the Doge Pasquale Cicogna, who flourished towards the close of the 16th centy. This also formed part of the ducal armoury.

These armouries also contain memorials of the Venetian High-Admiral Emo (died 1792). The bas-reliefs from his tomb, representing naval subjects, were brought from the church of the Padri Serviti, which was pulled down by the French. The memorial, a rostral column surmounted by a bust, was made for the place where it now stands, and is interesting as being amongst the earliest works of Canova, executed at Rome in 1794. It is exquisitely finished.

The arsenal contains four basins, two large and two small. These are nearly surrounded by dry docks, and slips for the building of vessels, and workshops. The roofs are supported by ancient arches, lofty and massive, some circular, some pointed, standing upon huge cylindrical pillars, with angular leafy capitals, like those found in the crypts of churches. The columns are sculptured with numerous shields of arms and inscriptions, some of which are in the ancient Venetian dialect. The rope-walk is amongst the most recent portions of the arsenal, having been built in the early part of the last centy. It is supported by 92 elegant Doric pillars.

The model-room still contains some curious materials for the history of naval architecture, galleys, galliots, and many other vessels now obsolete. The collection was exceedingly rich and important, but the French destroyed a great portion. They also burnt the celebrated *Bucentoro*, the vessel from which the doge annually espoused the Adriatic. A model of it is here, but it was made from drawings and recollections, after the loss of the original. The ceremony of the espousal, which took place off the Lido mouth, was intended as a continued assertion of the right of the republic to the dominion of the Adriatic, and may be traced back to the year 1245.

Long before the actual fall of Venice, the arsenal displayed all the decrepitude of the state. When the French entered Venice, they found thirteen men-of-war and seven frigates on the stocks. This enumeration seems respectable; but of these vessels, none of which were completed (nor were there any sufficient stores or materials for completing them), two had been begun in 1752, two in 1743, two in 1732, and the remainder at subsequent periods, so that, if the one most advanced could have been launched, she would have attained the respectable and mature age of 75 years. At present, the business of the arsenal is just kept alive, affording a scanty memorial of the operations which so struck the fancy of Dante as to furnish the subject for one of his most strange and striking similes:—

"Quale nell' arsanà de' Viniziani
Bolle l' inverno la tenace pece
A rimpalmar li legni lor non sani
Che navicar non ponno; e 'n quella vece

Chi fa suo legno nuovo, e chi ristoppa
Le coste a quel che più viaggi fece;
Chi ribatte da proda, e chi da poppa;
Altri fa remi, e altri volge sarte;
Chi terzeruolo ed artimon rintoppa:
Tal, non per fuoco, ma per divina arte,
Bollia laggiuso una pegola spessa."
Inferno, xxi. 7-18.

"As in the arsenal of Venice boils
Th' adhesive pitch in winter, to repair
The bark disabled by long watery toils;
For since they cannot put to sea,—instead
One here his vessel builds, another there
Caulks that which many voyages hath made;
One strikes the prow—one hammers at the poop,—
One mends a main, and one a mizen sail,—
One makes an oar, another twists a rope;
So, not by fire beneath, but art divine,
Boil'd up thick pitch through all the gloomy vale."

Canal Grande. Palaces.—We will suppose a traveller to embark in a gondola at the end of the Piazzetta on the Molo, and to proceed up the Grand Canal or *Canalazzo*, and will point out the more remarkable palaces, as far as the limited nature of these pages allows. Nearly opposite to the end of the Piazzetta is the island and church of *St. Giorgio*, and adjoining this, and enclosed by a sort of mole with a lantern tower at each end, is the original *Porto Franco*, whose limits are now extended to a considerable circuit round Venice. To the westward of this is the wide canal and *Island of the Giudecca*.

On entering the Grand Canal, the *Dogana del Mare*, built in 1682, is on the l. hand, on the point of land dividing the Grand Canal from that of the Giudecca: beyond this is the *Ch. of S. Maria della Salute*. On the rt., after passing the gardens of the palace, and the pavilion, in a Greek style, built by Napoleon, at the entrance of the canal is the *Palazzo Treves*, formerly *Emo*, containing a collection of pictures by modern artists, and two fine statues by *Canova*, the Hector and Ajax. Beyond this is the *Palazzo Giustiniani*, now the *Albergo dell' Europa*. A little further is the *Casa Ferro*, which, although it has only two windows in front, is a beautiful specimen of the Venetian Gothic style. Further on, on the same side, is the *Palazzo Corner*, built by *Sansovino*, in 1532. The façade has three orders—Doric, Ionic, and Composite. It is now occupied by the *Regia delegazione della Provincia*. Further, on the l., incrusted with fine marbles, and bearing this inscription, "Genio Urbis Johannes Darius," is the *Palazzo Dario*, in the style of the *Lombardi*. Beyond, with a quay in front, is the *Accademia delle belle Arti*. Opposite to this is the *Tragitto* or ferry of *San Vitale*, the busiest ferry on the Grand Canal, and where it is proposed to erect a suspension bridge.

Proceeding—on the rt., *P. Giustinian Lolin*, by *Longhena*. On the l., *P. Contarini dagli Scrigni*, with three orders—Rustic, Ionic, and Corinthian—attributed to *Scamozzi*. *P. Rezzonico*, by *Longhena*, with three orders—Doric, Ionic, and Corinthian. The third order was added by *Massari*. Three palaces of the *Giustiniani* family, in the mediæval Venetian style. *P. Foscari*, highly praised by Sansovino; built towards the end of the 16th centy., and attributed to *Mastro Bartolomeo*, the architect of the Porta della Carta in the Doge's palace.

Here, in 1574, Francis I. was lodged: it being then considered as the Palazzo which, in all Venice, was best adapted for the reception of royalty. The tragic history of the Doge Foscari and his son is well known. They were not a powerful family, for the power of a family depended upon its numbers, and they were few; hence, possibly, the extreme harshness and rigour exercised against them received so little mitigation.

P. Balbi, by *Aless. Vittoria*, in 1582, with three orders—Rustic, Ionic, and Composite. Behind it is seen the campanile of the church of the Frari. The temporary building for the public officers, who distributed the prizes at the Regattas on the Grand Canal, was always erected by the side of the Balbi Palace, as it commands a view of both reaches of the canal. On the rt. hand, *Palazzo Contarini*, built between 1504 and 1546. The artist is unknown, but it seems to be of the

school of the *Lombardi*. The elevation has much fancy and elegance. On the l., *Palazzo Grimani a San Toma*. A noble building of the 16th centy., probably by *Sanmicheli*, now dismantled. On the rt. are the three palaces of the *Mocenigo* family. The first is the property of a French merchant; the other two are still inhabited by members of the Mocenigo family. Lord Byron came to reside here in 1818. He at first occupied the palace in the centre, but afterwards moved to the one nearest to the Rialto, belonging to Count Mocenigo, who was then attached to the court at Vienna. This palace contains Tintoretto's sketch for the great picture of Paradise at the Doge's palace, not injured, as the picture is, by cleaning. The Mocenigi were amongst the most illustrious of the Venetian aristocracy. They boasted of four doges, and of Procurators of St. Mark in almost every generation. On the l., *Palazzo Pisani a S. Polo*, built at the beginning of the 15th centy. Arabesque Gothic, but the latest of its kind: the outline is according to the ancient fashion, but the minuter lines betray the approach of the studies of Roman architecture. Here is the celebrated "tent of Darius," by *Paolo Veronese*, remarkable for the richness of the composition and colouring, and the expression of the figures. The anachronisms of the costumes have been criticised.—"I went to see the Pisani Moretta Palace on account of the valuable picture by *P. Veronese*. The females of Darius's family are kneeling before Alexander and Hephæstion; the mother, who kneels in front, takes the latter for the king, but he declines the honour, and points to the right person. The gradation from the mother to the wife, down to the daughter, is full of truth, and most happy. The youngest princess, kneeling quite at the end, is a charming little child, and has a most ingenuous, wilful, sturdy little face; her position does not seem to please her at all."—*Goethe*.

The group of Icarus and Dædalus, by Canova, by which his rising reputation was established, and which was formerly in the Barberigo Palace, is now here.

The Pisani, though belonging to the second class of Venetian nobility, and strangers by origin, were amongst the most illustrious families of the republic. To this family belonged Vittorio Pisani, the great naval commander. Having been condemned to imprisonment for the loss of the battle of Pola (1379) by the senate, who visited the misfortune of a commander as a crime, the people, during the war of Chioggia, when the very existence of the republic was threatened, demanded his enlargement; and he was brought forth from his dungeon to victory.

Palazzo Barberigo. The façade and entrance are in the Rio di S. Polo; only a wing and terrace are on the Grand Canal. The Barberigo collection of pictures, so celebrated for its many Titians, has been recently sold to the Russian Government. On the rt., *P. Corner-Spinelli*: in the style of the Lombardi in the 15th centy. Some parts of the interior by *Sanmicheli* are deserving of attention.—*P. Grimani*. Now the post-office, from the designs of Sanmicheli, who unfortunately died before it was completed, in consequence of which some alterations for the worse were made in the design. It consists of three Corinthian orders exquisitely worked. It is one of the finest of the more modern palaces. *Sanmicheli* who was employed to build it by Girolamo Grimani, father of the Doge Marino Grimani, had great difficulties to contend with, in consequence of the irregular form of the site, of which the smallest side fronts the Grand Canal. Above are two grand stories, in which the Venetian window may be seen to great advantage. Being a public building, it is kept in good repair. The Grimani were originally Vicentine nobles, but after their aggregation to Venice they rose to high dignities in the state. Two Doges were of this family, Antonio and Marino. Upon the election of the latter, 1595, his duchess, a lady of the Morosini family, was inaugurated with great

splendour, for it had been the custom of Venice, if a doge was married, to render the ceremony of his wife's accession a reason, or an excuse, for gay and sumptuous festivity, far beyond what took place when the new prince was solitary in his dignity. She was conducted from her palace to San Marco, clad in cloth of gold, wearing a golden crown, and, stepping into the bucentauro, she was thus brought to the piazza, where she landed, amidst the strains of martial music and peals of artillery. Clergy and laity, priests and fraternities, guilds of merchants and companies of mariners, came out to meet her. In the ducal palace she was enthroned amidst her ladies, and the balls and festivals of rejoicing lasted for weeks afterwards. Pope Clement VIII., whether to show his favour to the republic in general, or to the Houses of Grimani and Morosini in particular, presented her with the golden rose, blessed by the pontiff every year. According to the etiquette of the court of Rome, this rose is given only to sovereign princes, and the gift awakened, if not the suspicion, at least the caution of the senate. It had hitherto escaped notice that, although the doge wore only the beretta, the crown of his consort was closed or arched, which was considered as the peculiar privilege of sovereign princes, not owning any superior, and hence denied to the dukes of Milan, or the electors of the empire. The rose was, by the order of the senate, taken from the dogaressa, and deposited in the treasure of St. Mark: and the coronation of her successors was afterwards disused. Opposite, and on the l.-hand side of the canal, is the *Palazzo Tiepolo*, of which the architecture is modern and elegant. The façade has three orders, Doric, Ionic, and Composite. Here is deposited the Nani collection of antiquities, Greek, Roman, and Egyptian.

Palazzo Farsetti (beyond the Leone Bianco), now the Residenza Municipale: on the staircase are two baskets of fruit, almost the earliest works of *Canova;* executed when he was fifteen.

Palazzo Manin, lately restored by *Selva*, who designed the present arrangements of the interior. The architect was *Sansovino*. It has three orders, Doric, Ionic, and Corinthian.

The land on the rt. hand in passing up the canal forms the island of *San Marco*, that on the l. the island of the *Rialto;* and at this part of the canal, near the Rialto bridge, the land on the l. hand is the spot on which Venice as a city first existed. Even till the 16th centy., and perhaps later, "*Rivo alto*" was considered as the city in all legal documents, and distinguished as such from the *State* of Venice: and of all the eyots and islands upon which the city now stands, it is the most of a continent. After the population was extended into the other quarters, the Rialto continued to be the seat of all the establishments connected with trade and commerce. The *Fabbriche*, a series of buildings, covering, perhaps, as much as a fifth of the island, and partly connected by arcades, were employed as warehouses and custom-houses; the exchange being held in the piazza, opposite the church of *San Jacopo* (the first church built in Venice), an irregular and now a neglected quadrangle. The whole place was the resort of the mercantile community; but if you seek to realize the locality of Shylock and Antonio, you must station yourself in the double portico at the end of the piazza opposite to the church, that being the spot where the "*Banco Giro*" was held, and where the merchants transacted the business of most weight and consequence. Sabellico tells us that this "nobilissima piazza" was crowded from morning to night.

In the night of the 10th of January, 1513, a fire broke out which destroyed all the buildings as well as their contents. The senate, fully impressed with the necessity of preventing any stagnation in the transaction of business, immediately decreed the reconstruction of the commercial buildings, and they were intrusted to *Antonio Scarpagnino*. He was an artist of small reputation; and Vasari speaks

most contemptuously of his productions, partly on account of their positive demerits, and partly because his plans and designs were preferred to those of the celebrated Frate Giocondo. The *Fabbriche* are now principally converted into private houses. Many portions have been demolished, all are neglected and in decay; and the merchants no longer congregate here, but transact their business in their counting-houses.

There were several churches upon the Rialto. *San Jacopo* is desecrated: *San Giovanni*, by *Scarpignano*, is not ill-planned. The only building on the island now possessing any splendour is the *Palazzo de' Camerlinghi*, only one side of which is upon the Grand Canal: to examine its architecture it will be necessary to land.

At the foot of this Palazzo is the *Ponte di Rialto*. This very celebrated edifice was begun in 1589, in the reign of the Doge Pasquale Cicogna, *Antonio da Ponte* being the architect. His design was preferred to those given by Palladio and Scamozzi. Cicognara says he is not sufficiently estimated; but this edifice is more remarkable for its solidity and originality than for its beauty. There was an older bridge of wood which was replaced by the present structure. Sabellico informs us it was so constantly thronged by passengers that there was hardly any hour of the day when you could get along without much difficulty. It was intended that the bridge should have been much more adorned than it is at present. The ornaments which it now exhibits are confined to the figures in the spandrils; the Angel and the Virgin, St. Theodore and St. Mark.

The span of the arch is about 94½ ft., and the thickness of the arch-stones about 4 ft. 4 in. It is segmental, and the height from the level of the water is about 21 ft. The width of the bridge is about 75 ft., and this width is divided longitudinally into 5 parts; that is, into 3 streets or passages, and 2 rows of shops. The middle street or passage is 21 ft. 8 in. wide, and the 2 side ones near 11

The number of shops on it is 24.

The palace of the Treasurers, or *dei Camerlinghi*, now the *Tribunale d'Appello*, is on the l. hand immediately after having passed through the bridge. It was built by *Guglielmo Bergamasco* in the year 1525. It is irregular in figure owing to its site, but is admired.

Opposite, on the rt. hand, is the *Fondaco dei Tedeschi*. The *Fondachi* form a curious portion of the reminiscences of the ancient commercial prosperity of Venice. They were the factories of the different nations, very similar in object to some still possessed by the Franks in the Levant, or of the Europeans at Canton, where the merchants of each language and race could dwell together under a domestic jurisdiction; where their business could be transacted, and their goods safely housed. It is hardly necessary to observe that they have long since ceased to be applied to their original use. Some are converted into public offices, but, generally speaking, they are falling to decay. The finest and the best preserved is the *Fondaco de' Tedeschi*, now the *Dogana*, near the foot of the Rialto. It was built somewhere after 1505, when the older Fondaco was burnt down. The architect was *Frate Giocondo*, whom we have already noticed as having been the disappointed competitor for the rebuilding of the Rialto; and it is remarkable as being almost the only certain and unquestionable specimen of his style in Venice. Coupled arches and arched porticoes mark it as one of the diversified channels by which the Veneto-Gothic style passed into the classical style. It has now a somewhat heavy character; but its walls were originally covered with frescoes by *Giorgione* and *Titian*, which have long since disappeared.

On the l. are the *Fabbriche Nuove*, built by *Sansovino* in 1555. The façade has three orders, Rustic, Doric, and Ionic.

On the rt. *Palazzo Micheli delle Colonne*, now *Martinengo*, contains a very curious armoury. Several pieces of armour are said to be of the time of the crusades, but this assertion is doubtful, though the pieces are highly

worthy of notice. It also contains some good tapestries after Raphael's designs.

The *Casa* or *Ca' d'Oro*, the most remarkable of the ancient Palazzi, and of which the ornaments are the most decidedly in the oriental taste, particularly in the ogee or contrasted turns of the arches. It was gilded, and hence derives its name; others say it was called after the Doro family. It was much dilapidated, but has undergone a complete restoration by the present proprietor, Madlle. Taglioni.

On the l. hand are the *Palazzo Corner della Regina*, built by *Rossi* in 1724, and the vast *Palazzo Pesaro*, built by *Longhena*. The façade has three orders—Rustic in diamond forms, Ionic, and Composite. It is now an Armenian college.

On the rt. are the *Palazzo Grimani* attributed to Sanmicheli, and the *Palazzo Vendramini Calergi*. This, which in the 16th centy. was reckoned as the very finest of the palaces, was built in 1483 at the expense of the Doge Andrea Loredano, by *Pietro Lombardo*. But the circumstances of the family compelled them to alienate it, and it was sold in 1681 to the Duke of Brunswick for 60,000 ducats; and by the latter, not long afterwards, to the Duke of Mantua. It now belongs to the Duchesse de Berri. The order is Corinthian; but columns are placed as mullions in the great arched windows which fill the front. It contains some works of art, amongst which are statues of *Adam* and *Eve* by *Tullio Lombardo*, removed from the Vendramini Mausoleum in San Giovanni e Paolo, and several interesting relics of the elder branch of the House of Bourbon. On the l. is the

Palazzo Correr.—A very curious library; amongst others the manuscript collections of the celebrated *Colletta*, most learned in the ecclesiastical antiquities of Venice, and a very large collection of miscellaneous objects of antiquity and the fine arts.

Further on to the rt. a canal, much wider than those hitherto passed, opens out of the Canal Grande, and leads to Mestre. On the acute angle formed by this canal, which is called the *Cannareggio* (*i.e.* canal regio), with the grand canal, stands the *Palazzo Labia*, built by *Cominelli*. It is much dilapidated, but contains a hall painted in fresco by *Tiepolo*. Proceeding up the Cannareggio, after having passed under the *Ponte di Cannareggio*, you see on the l. the

Palazzo Manfrini, an elegant modern building, and well kept up; it contains the best collection of paintings in Venice after that of the Academy, and is to be seen on Mondays and Thursdays from 9 till 1.

In each room is placed a catalogue of the pictures; the more remarkable pictures, therefore, are alone here mentioned. The ten rooms are marked by large letters: in the room marked A. are—*Giorgione:* Woman with Guitar. —*G. Bellino:* a Madonna—and *Rubens:* Ceres and Bacchus.—B. *Titian:* Catherine Cornaro, Queen of Cyprus, is most interesting. The sweet harmony of colour, and the splendour of the ornaments are remarkable. But it must be recollected that there are reasons for doubting whether this portrait is rightly named.—*Titian:* a magnificent portrait of Ariosto.—*Giorgione:* three exquisite portraits.—C. *Rocco Marcone:* the Woman taken in Adultery.—*Velasques:* a portrait.—*B. Gennaro:* a Sibyl.—D. *Titian:* Descent from the Cross, similar in composition to that in the Louvre.—*Lorenzo Lotto:* Holy Family.—*Rembrandt:* portrait.—*Pietro Perugino:* Christ washing the Disciples' Feet.—*Padovanino:* the Sacrifice of Iphigenia.—*P. Veronese:* portrait.—E. *G. da Udine:* Madonna presenting Jesus to Simeon. —*G. Dow:* the Physician.—*Murillo:* a Shepherd, the only picture of this artist in Venice.—F. *Pordenone:* his own Family and five of his Pupils, and the Circumcision.—*Fra. Bortolomeo:* the Coronation of the Virgin.—G. *G. Bellino:* Our Lord at Emmaus.—*Raphael* (?): a large Cartoon, the Embarkation of Noah.—H. Many ancient pictures, *Cimabue, Giotto,* &c.—Portraits of Petrarch and Laura by *Jacopo Bellini*, the father of *Giovanni*.—I.

Santa Croce: Adoration of the Magi. —K. *Sebastian del Piombo:* Presentation of Christ.— *Guido:* Lucretia.— *Agost. Caracci:* the Flight into Egypt.

"I went over the Manfrini Palace," says Lord Byron, "famous for its pictures. Amongst them there is a portrait of Ariosto, by Titian, surpassing all my anticipation of the power of painting or human expression: it is the poetry of portrait, and the portrait of poetry. There was also one of some learned lady, centuries old, whose name I forget, but whose features must always be remembered. I never saw greater beauty, or sweetness, or wisdom: it is the kind of face to go mad for, because it cannot walk out of its frame. There is also a famous dead Christ and live Apostles, for which Bonaparte offered in vain 5000 louis; and of which, though it is a *capo d'opera* of Titian, as I am no connoisseur, I say little, and thought less, except of one figure in it. There are 10,000 others, and some very fine Giorgiones amongst them, &c. There is an original Laura and Petrarch, very hideous both. Petrarch has not only the dress, but the features and air, of an old woman, and Laura looks by no means like a young one or a pretty one. What struck me most in the general collection was the extreme resemblance of the style of the female faces in the mass of pictures, so many centuries or generations old, to those you see and meet every day among the existing Italians. The Queen of Cyprus and Giorgione's wife, particularly the latter, are Venetians, as it were of yesterday; the same eyes and expression, and to my mind there is none finer." There is one error in this account which it is necessary to correct, as it has been repeated by others. Giorgione died young, unmarried; the lady whom he calls the wife of Giorgione is said to be the daughter of Palma Vecchio. Besides pictures there are good specimens of *Niellos*, or engraved silver plates. Some, which have been covers to Missals, are particularly good. A room in this palace also devoted to a fine collection of the fossil fishes from Monte Bolca, near Verona, shells, fossils, &c.; and in another apartment the old and rich furniture of Gobelin tapestry, &c., are still seen, left just as when the Manfrinis were in their full power.

In one of the rooms there is a remarkable echo.

This palace also possesses a good library, and, what is a species of curiosity at Venice, a good-sized garden.

Other palaces, not upon the Grand Canal, which ought to be mentioned, are the *Palazzo Trevisano* (Ponte di Canoniea), probably by one of the *Lombardi*, richly incrusted with fine marble, and marking the transition from the Gothic to the Italian. This palace afterwards passed to the Capello family; and from hence the celebrated Bianco Capello eloped.

Palazzo Cornaro Mocenigo (Campo di San Paolo), originally Cornaro, built by *Scamozzi* about 1548, remarkable for the boldness of its elevation and its grandeur, notwithstanding the multiplicity of its parts.

The *Palazzo Grimani a S. Maria Formosa* is attributed to Sanmicheli; it contains a fine collection of ancient statues, bas-reliefs, urns, vases, and inscriptions. On the l. hand as you enter is a colossal statue of Marcus Agrippa, brought from the vestibule of the Pantheon at Rome. In the elegant chapel is a fine work of *Palma Vecchio:* Christ crowned with Thorns. Also, Two Heads of our Saviour and the Virgin, by *Salviati*. Among the pictures in this palace are the Institution of the Rosary, a fine picture, by *Albert Durer*, containing portraits of the artist and his wife. Five pictures representing the Story of Psyche, by *F. Salviati*, the largest and one of his best works. The Purification of the Virgin, *Gentile Bellino*. On a ceiling is the Dispute of Neptune and Minerva about giving a name to Athens, by *G. Salviati*. One room contains several Greek statues, bronzes, &c., arranged by *J. Sansovino*.

Churches.—Generally speaking, the churches of Venice are fine, and very varied in their character; that is to

say, they fall into four principal styles, which, as amongst themselves, are very uniform. The first is a peculiar Gothic, generally plain, massy, and solemn, unlike the arabesque richness of the ducal palace, and the secular structures of the same order. The second is a style which here they term Lombard, but which is a revival of the Roman style in the 15th centy. The third is classical—Italian, properly so called—of which the principal examples in the sacred edifices here are Palladian. The last is the modern Italian; sometimes overloaded with superfluous ornament. Perhaps no city in Italy, not even Rome itself, formerly possessed so many churches in proportion to its size. It was the policy of the Venetians that every shoal and island should have its great mother church, surrounded by a host of minor oratories.

The *Frari*, or *Sta. Maria Gloriosa de' Frari*, built, at least designed, by *Nicolo Pisano*, about 1250. It contains several fine tombs and of considerable historical interest. In the basins for holy water are two small bronze statues by Girolamo Campagna; that on the l. represents St. Antony, that on the rt. Innocence. Commencing the circuit of the church on the rt. hand as you enter—near the second altar Titian is buried (he died 1575, at the age of 99 years), and a plain slab marks the spot where his body is laid. The inscription is a doggrel rhyme:—

"Qui giace il gran Tiziano de' Vecelli,
Emulator de' Zeusi e degli Apelli."

No monument has hitherto been raised, though one has several times been projected: the design of Canova's was intended originally by him for Titian. A monument has been recently (May, 1852) ordered, at the sole expense of the Emperor of Austria. 3rd Altar, Presentation of the Virgin in the Temple, with Saints, *Salviati*. 4th Altar, Statue of St. Jerome, *Aless. Vittorio*. 5th Altar, Martyrdom of St. Catherine, *J. Palma*. Near the further corner of the rt.-hand transept is a fine picture, in three compartments, by *Vivarini*. It contains the Virgin and some Saints.

The monument of the Venetian general, Benedetto Pesaro, is a triumphal arch, and forms the decoration of the door of the sacristy. The principal figure is by *Lorenzo Bregni*; on his l. is a fine figure of Mars, by *Baccio da Monte-lupo*. The *Bregni*, who flourished about the latter part of the 15th and the beginning of the 16th century, were members of one of the families of artists, of which there were many in Italy, amongst whom art was so successfully carried on by tradition. *Paolo* was an architect; *Antonio*, his brother, a sculptor; and both worked upon these tombs. *Lorenzo Bregni*, not less eminent, lived a generation later.

In the sacristy is a beautiful painting by *Giovanni Bellino*, three compartments, with the Madonna and four Saints, 1488. Also fine alti-rilievi of the Crucifixion and Burial of our Lord.

Returning to the body of the church—two splendid monuments: on the rt. that of the unfortunate Doge Foscari, an exceedingly noble elevation. The columns support statues. This is also by *Ant.* and *Paolo Bregni*, helped by other artists. It was suspected that Foscari was endeavouring to render himself Signore of Venice. Lord Byron's tragedy has rendered the history of this family sufficiently familiar to the English reader. Grief for the crimes or misfortunes of his son weakened Foscari's body and mind, and he agreed to abdicate, compelled rather than persuaded. Quit the palace in private he would not, but he descended the "Scala dei Giganti" in full state and dignity. As he did thus the great bell of St. Mark announced the election of his successor: the old man fainted, and died the following day, Oct. 30, 1457. This monument was erected by his grandson Nicolo (son of the unfortunate Giacomo), who filled several important offices in the republic between 1480 and 1501. Opposite is the monument of the Doge Nicolo Tron (died 1472), by the *Bregni* school, which is perhaps 50 ft. in width and 70 in height, being composed of six distinct stories, and adorned by 19 whole-length figures

larger than life, besides a profusion of bas-reliefs and other ornaments. The statue of the Doge is by *Antonio Bregni*. It was during this dogado that the Venetians acquired Cyprus. Nicolo had been a "royal merchant" at Rhodes, where he traded during 15 years, and acquired what was then considered as a large private fortune, 80,000 ducats, being in money about 20,000*l*., but which would now represent perhaps ten times that sum.

The rood-screen deserves notice from its peculiar construction.

The high altar was erected in 1516. The picture, the Assumption of the Virgin, is by *Salviati*. The stalls of the choir are of the very finest woodwork, most beautifully veneered, or worked in *tarsia*, by Giovanni Paolo di Vicenza, 1468. In the 6th chapel is the monument of Melchior Trevisan (died 1500), by *Dentone:* the statue is in complete armour, standing boldly forth in simplicity of conception, combined with great richness in execution.

In the 7th chapel is a fine altar-piece in distemper, by *Vivarini*, completed by *Basaiti*, an inferior hand. It contains a double subject, the Crowning of the Virgin, and St. Ambrose with a group of Saints.

In the l.-hand transept is the *Orsini* monument, the work of an unknown artist, at the end of the 15th century. In the chapel of St. Peter, which is entered from the adjoining part of the body of the church, is a font with a statue of St. John the Baptist, by *Sansovino*, and some sculptures of the 15th century. Beyond the entrance to this chapel is the monument, rich in Oriental marbles, of Jacopo Pesaro, who died 1547. Over the Pesaro altar is a fine votive picture by *Titian*. It belongs to the Pesaro family, and therefore was not taken to France. It represents the Virgin seated in an elevated situation, within noble architecture, with our Saviour in her arms, who turns to St. Francis: below is St. Peter with a book; on one side of him St. George bearing a standard, on which are emblazoned the Pesaro arms: below are members of the Pesaro family. "In composition this picture ranks next to the Peter Martyr. More full and deep colour belongs to the nature of the subject, if subject it may be called, and it possesses it. It is also an excellent specimen of background finished to character, but so well composed to receive that finish that it nowhere obtrudes on or interrupts the principal matter, though it has itself sufficient grandeur and interest, and is perfectly natural. The execution is firm and masterly, but inclines to the heavy and opaque, perhaps, in the half-tints, owing, very likely, to the dirty condition of the picture."—*Prof. Phillips.*

The monument of the Doge Giovanni Pesaro (died 1658) is also a stupendous fabric, but it is more remarkable for its singularity than its beauty. It is supported by colossal Moors or Negroes of black marble, dressed in white marble; their black elbows and knees protruding through the rents of their white jackets and trousers. Two bronze skeletons or deaths bear sepulchral scrolls; and dragons or serpents sustain a funeral urn. In the centre sits the Doge. This is, on the whole, a curious specimen of the odd taste of the 17th century. The architect was *Longhena*, the sculptor *Barthel:* it was executed about 1670.

By the side of this is another, the monument erected to the memory of Canova (in 1827), a repetition of his own design for that of the Archduchess Christina at Vienna. A vast pyramid of white marble, into whose opened doors of bronze various mourners, Art, Genius, and so forth, are seen walking in funeral procession.

The design of Canova's monument, originally applied by him for the Austrian archduchess, was nevertheless first intended for Titian; and perhaps the various changes which the design has sustained may have rendered it less satisfactory.

On the altar which follows this is a statue of John the Baptist by *Donatello*. Between this and the principal door is an elegant monument, in

marble, of Pietro Bernardo, who died 1568.

The conventual buildings have been converted into a depository for the archives of the ancient Venetian state. Their bulk is appalling. The highly curious selections relating to Sanuto, made by Mr. Rawdon Brown, one of the few Englishmen who have had the diligence to attempt an exploration of the historical treasures of Italy, shows to what good use they may be turned; but considerable difficulty is experienced in obtaining the necessary permission to examine them, from the Austrian authorities at Vienna.

San Giovanni e Paolo. This building was begun in 1246, but not finished till 1390. The architect's name is not known: he is supposed to have been one of the school of Nicolo Pisano. Its length is 330½ ft., its width between the ends of the transepts 142½ ft., and in the body 91 ft.: its height 123 ft. The principal door, with columns and sculptures, is fine. On the rt., as you enter, is the monument of the Doge Giovanni Mocenigo (died 1447), the work of *Pietro* (the father) and *Antonio* and *Tullio Lombardo* (the sons).

At the first altar on the rt. is a picture of the Virgin and Child, with Saints, by *G. Bellini*, in tempera: it has suffered much from restorations. At the 2nd altar, a picture in 9 compartments, by *Vivarini*. The 5th chapel contains 6 bas-reliefs representing the actions of St. Dominic, by *Giuseppe Mazza*; 5 of them are in bronze, the 6th in wood. In the rt.-hand transept, near the angle, is a picture of St. Augustine seated, by *B. Vivarini*, 1473.

Over the door of the rt.-hand transept is a statue of the general Dionigi Naldo (died 1510), by *Lorenzo Bregno*. Here is a large window with good coloured glass, by *Mocetto*, executed at Murano in the 15th century: the design is thought to have been given by *B. Vivarini*. At the 8th altar is our Saviour among the Apostles, a fine work of *Rocco Marconi*. In a line with the high altar are 5 chapels, in the second of which is a fine work of *Tintoretto*, the Virgin and Saints, and some figures of Senators, and the Magdalen, sculptured by *Gul. Bergamasco*.

In the principal chapel is, on the wall on the rt. hand, the monument of the Doge Michele Morosini (died 1382), which is in a tolerably pure Gothic style, and therefore rather remarkable. Morosini reigned only four months, but this short reign is illustrated by the capture of Tenedos. Next to this the monument of the Doge Leonardo Loredano (died 1519) commemorates one of the wisest of the princes of Venice, when her prudence and fortitude baffled the league of Cambrai. The design is by *Girolamo Grapiglia*, 1572. The statue of the Doge is an early work of *G. Campagna*, from a design of *D. Cattaneo*, by whom are the other statues and bronzes. Opposite to this is the most splendid monument of its kind in Venice—that of the Doge Andrea Vendramin (died 1479). "The basso-rilievos and the *statuettes* round the sarcophagus seem as if taken from the intaglio of a Greek gem, so pure is the outline, so graceful the invention, and so dignified the style."—*Cicognara*. The statue of the deceased Doge, stretched on the bier, exhibits him as fallen asleep rather than as dead. In the architectural portion the arabesques of the friezes are particularly remarkable. They are attributed to *Alessandro Leopardo*, he who made the bases of the standards opposite *San Marco*. The elevation of Andrea Vendramin to the dogado (1476) marks the decline of the primitive policy of the state. He was the first of the newly ennobled families admitted to the honours heretofore monopolised by the descendants of the primitive aristocracy. The founder of the family was a banker or money-changer, who, having fitted out a vessel at his own expense during the war of Chioggia, was inserted in the Libro d'Oro as the reward of his liberal patriotism. Vendramin's reign was short and unprosperous; and a peace with the Turks was purchased by t[illegible] cession of Negropont, Lemnos, [illegible]

many other possessions in Greece, Albania, and the Archipelago, and the payment of an annual tribute of 10,000 ducats. In the 4th chapel are two good works of *Leandro Bassano*, one on the wall on the l. hand, the Disinterment of a Corpse; the other, over the altar, the Trinity, Madonna, and Saints. After passing the 5th chapel, on the wall on the rt. is a marble group representing Vittore Capello kneeling before S. Elena, by *Antonio Dentone* (1480). Beyond this a door leads into the chapel of the Rosary, which is splendidly decorated by *Vittoria Campagna*, and other celebrated artists. It contains some fine alti-rilievi of the history of our Lord. On the ceiling above the altar is the Virgin crowned in Paradise, by *J. Palma* (1594). Returning into the church, on the rt. hand, after having left the transept, is a fine picture by *Tintoretto*, the Crucifixion. Further on, beyond the door of the sacristy, is the monument of the Doge *Pasquale Malipiero* (died 1461), and under it the Coronation of the Virgin, attributed to *Carpaccio*. Then follow monuments of doges and generals, and at the altar, which is the second on the l. hand on entering the church, is the celebrated Peter Martyr, by *Titian*, one of his finest works, indeed often called the third picture in the world. It represents the martyrdom of the saint (see p. 132). At the last altar is a fine statue of St. Jerome, by *Alessandro Vittoria*. On the wall on the l.-hand side as you enter the principal door, is the monument of the Doge Giovanni Mocenigo (died 1485), a fine work of *Tullio Lombardo*.

In the *Campo* in front of the church, one of the largest plots of open ground in Venice, stands the celebrated statue of Bartolomeo Colleoni da Bergamo, the second equestrian statue erected in Italy after the revival of the arts, that of Gattamelata being the first (see Padua). *Andrea Verrocchio* gave the design and model for this group, but, according to the story, he died of grief because he could not complete it, in consequence of the failure of the mould. It was cast by *Alessandro Leopardo*, whose name can be traced in the inscription upon the girth beneath the horse's body: "Alexander Leopardus F. opus." This may be rendered "fusit opus." "It is interesting as a specimen of art of the time, but it is heavy in form, and the action of the horse is not true to nature."—*Westmacott jun.*, A.R.A. The pedestal is lofty, and supported and flanked by columns. Colleoni is said to have been the first who employed field-pieces in warfare. This is not exactly correct; but he is nevertheless to be considered as one of the great teachers of the modern art of war. The statue is very animated.

La Madonna dell' Orto. A fine Gothic church, built about 1350, and of which the façade is much in the style of Sant' Alessandro, at Bergamo, but of brick: the fine arch over the door is crocketed. Some parts of this church approach our decorated style. An elegant circular archway is in the façade. Over the door are statues of St. Christopher and the twelve Apostles, by *Maestro Bartolomeo*, who executed the Porta della Carta. The church was very dilapidated, but in 1845 was undergoing repair. The roof, flat, and of wood, was formerly richly painted. An enormous Saint Christopher, by *Moraezone*, stands in the choir, of wood. The church contains several paintings by *Tintoretto;* the principal one is the Last Judgment, a most singular picture, and of enormous size, at least 60 ft. by 30. Nothing can be more strange than the composition, or more unlike the ordinary representations. The figure of our Lord is at the summit, and not particularly conspicuous. All around and below him are hosts of Angels, Saints, and Martyrs, sitting on clouds, and occupying nearly the whole canvas, but few of them distinguished by any symbols. A stream of water crosses the picture, in which many figures are struggling; a boat full of fiends and condemned souls render it probable that it is the Styx. Lower down are the dead rising from their graves. Opposite to it, and of

the same size, is the Worshipping of the Golden Calf. The arrangement is peculiar. In the centre four men are carrying the idol upon a board covered by a cloth; below are heaps of gold and jewels; mingled groups all around; the rt. is full of richly costumed female figures. To the l. is Mount Sinai; in the clouds are many angels, one holding the tables of the law:—altogether a picture of great power. These two great works are on the walls of the principal chapel. Besides these, the church contains, at the first altar on the rt. as you enter, a fine work of *Cima da Conegliano:* Saint John the Baptist and four other Saints; and a masterpiece of *Tintoretto:* the Presentation in the Temple. The fourth altar is the Martyrdom of St. Lorenzo, a good picture, by *Vandyke*. On the organ are paintings, also by *Tintoretto;* and beneath is a small but fine Madonna and Child, by *Giovanni Bellino*. Above the high altar are the Five Theological Virtues; and under these, on the rt., the Martyrdom of St. Christopher; and on the l. St. Peter regarding the Cross, which is sustained by Angels; all by *Tintoretto*. The fourth chapel on the l. hand, on entering by the door at the end of the nave, is the chapel of St. Agnes: the Martyrdom of the patron Saint; one of the most pleasing pictures of *Tintoretto*. St. Agnes, in white drapery and with her white lamb, all allusive to her name, is in a full bright light, looking upwards and awaiting her death; abundance of figures around. This painting was carried to Paris. Before its spoliations this church was the richest in Venice; but much has been carried off, and the neglect of repairs has caused the almost total destruction of the paintings which formerly existed on the roof. The best time for seeing this church to advantage is towards the afternoon. The campanile of this church is ascended, like that of St. Mark, by an inclined plane. It is principally of brick, and the ornaments are formed out of that material. The upper portions were partly destroyed in 1828, by a thunderstorm, when the shattered fragments fell on the roof of the church.

San Pietro di Castello, interesting as being the mother church or cathedral of Venice, from the earliest times of the republic down to 1807. The campanile (1474) is fine. The other parts of the building were, however, entirely modernised in 1621, by Francesco Smeraldi. "It is an imitation of Palladio, with the pedestal cut through to admit the door, and the pediment surmounted by a ponderous attic: how different is the same composition when managed by different people! Internally, the nave is too short, and its lines are sadly interrupted by the large transept; it would have been handsome had this been omitted."—*Woods*. It contains a very curious chair, or throne, of marble, which, according to popular tradition, is the very Cathedra in which St. Peter sat at Antioch. An inscription in Cufic or Syriac characters has not yet been satisfactorily explained. Some say it is a *sura* from the Koran. The church contains some good paintings by *Lazarini*, and other artists of the more modern Venetian school. The rich Vendramini chapel is incrusted with marble; it is from the design of *Longhena*. The *Capella Chinsa*, called that *di tutti i Santi*, contains a mosaic after the designs of *Tintoretto*.

San Zaccaria. This church is in a remarkable transition style, built about 1450; *Matteo Lombardo* being, as some suppose, the architect: Gothic in the choir, and semi-Byzantine in the nave. It is said not to have been completed till 1547. "The western front seems to belong to the latter date, or perhaps has been added still later, but the rest of the building is in a sort of pointed style. The cornices are ornamented with simple, pointed arches, and there are many pointed arches to the windows, and clustered columns about the choir; but we have also little domes, and Corinthian columns (bad enough) supported on high pedestals. These passages of one style into another are often curious, but seldom beautiful. The side aisles

are very lofty, the clerestory windows very minute, so that this mode of arrangement seems to have been preserved to the last period of pointed architecture."—*Woods.* In the church, a fine picture of the Virgin and Child, and four Saints, is by *Giovanni Bellino.* By *Tintoretto* is the Birth of St. John the Baptist. Another *Giovanni Bellino* is the Circumcision, within the choir. The three altars in a side chapel, by *Giovanni* and *Antonio di Murano* (1445), are richly decorated with carvings and paintings, and are remarkably valuable specimens of early Venetian art.

Sta. Maria de' Miracoli: built between 1480 and 1489. This plan was produced by competition. The name of the successful architect is not preserved; but he appears to have endeavoured to get the prize by novelty of style; and the exterior exhibits a very curious attempt to unite the Byzantine and Italian styles. The designs were executed by *Pietro Lombardo*, and some portions are his own. Within, the ornaments of the altar and presbytery have singular beauty. The building is much neglected and decayed. In its flourishing days the Madonna, from whom it derived its name, caused it to abound with alms and offerings. The front is rich in marbles, and adorned by a very indifferent statue, the production of a Venetian artist of the 16th centy. Titian lived in the neighbourhood of this church, which was annexed to a Franciscan monastery.

San Francesco della Vigna. This magnificent, though still unfinished church, was built at the expense of the Doge Andrea Gritti, by whom the first stone was laid Aug. 15, 1554. *Sansovino* had made the designs; these were criticised, and differences of opinion arose, particularly with respect to the proportions of the building. The doge was troubled, and opinions were taken; amongst others, Titian was consulted. The building was completed, but from the designs of *Palladio*, and much of what we now see, the façade, with its lofty portal, bears the impress of his style.

"The inside is not beautiful; the outside does not at all correspond with it, and nobody need doubt that the building was the work of two architects. In the façade of this church the lower cornice belonging to the smaller order is only continued in two or three flat members in the intercolumns, and there is a small projection in the wings on which the cornice returns, so that these flat mouldings alone are interrupted by the columns. Both orders are on a high continued pedestal, which breaks round the principal columns, and is cut through to admit the door. Over the door is a large semicircular window."—*Woods.*

The entrance is profusely adorned. It contains 17 chapels; in the fourth chapel is the Resurrection, by *Paolo Veronese.* The *Capella Giustiniana* is in the sumptuous style of the Lombardi.

Santo Salvatore, by *Pietro Lombardi*, altered by *Scamozzi*, but with a front by *Longhena.*

"The front is of two orders, or rather of one order surmounted by an attic of almost equal height, forming a square composition, with an unmeaning pediment over the centre. The columns are very wide apart, as there are only four in the range of the whole front; yet, on the whole, the appearance is not bad, though one cannot call it good. The inside has a nave and side recesses, or, as Moschini has it, a nave with three transepts, the farthest of which is longer than the others; each intersection is covered with a little dome, and each dome is crowned with a small lantern. The piers which separate these transepts are perforated in both directions with a small arch. The lights are kept high, and the general effect is very good. Where there is a range of lower arches opening into the nave, surmounted by a continued cornice, the simple vault forms by far the finest finish; but in a case like this, where the side-arches are as high as the nave, the succession of domes is possibly superior, at least the upper and lower parts seem perfectly suited to each other."—*Woods.* Beyond the first altar is a monument of Andrea

Dolfin and his wife, attributed to *Giulio dal Moro:* the figure of our Saviour in the middle is fine. The second altar, and the statue of the Madonna and Child, are by *Campagna.* Then comes the splendid monument of the Doge Francesco Venier (died 1556), by *Sansovino;* but which has the defect of being, like many others of the same class, rather the façade of a building, in which the actual tomb is only a subordinate member; besides the adornment of various coloured marbles, portions of the adjuncts are gilded. This monument was executed by *Sansovino* in his 80th year, and exhibits no mark of decaying powers. The same remark cannot be applied to the Annunciation by *Titian,* painted by him when he was nearly 90 years of age, and which is placed at the altar, designed by *Sansovino,* which comes next after this monument. It is said that this is the painting on the margin of which the artist wrote, "Titianus fecit, fecit;" in order to silence the critic who asserted that no one would believe that it proceeded from his pencil.

In the rt.-hand transept is the tomb of Catherine Cornaro, Queen of Cyprus, so well known from her numerous portraits. It was by showing her portrait to the young Lusignan that her uncle Andrea Cornaro, then in exile, excited first the curiosity of the prince, and then his love. Lusignan was then Archbishop of Nicosia, and without pretensions to the throne, being illegitimate; but the protection of the Soldan of Egypt, the support of the republic, and the favour of the Pope (Pius V.), a strange union, enabled him to win the crown. Catherine was solemnly adopted as the daughter of the republic, and given, with a rich dowry, to the archbishop, who ascended the throne as King Jacopo Lusignano II. He had a posthumous child by the queen, proclaimed as James III., who died an infant in 1475; and the republic, as the grandfather of the minor, claimed his inheritance: and the daughter of Venice, being forced to abdicate, her dear *mother,* the republic, obtained the sovereignty. This took place in 1489, when, abandoning her kingdom, she retired to her lovely castle at Azolo with the empty title of Queen, which she retained until her death, surrounded by a diminutive court, one of which was the celebrated Bembo, afterwards Cardinal.—See *Handbook for South Germany,* Rte. 222. Perhaps no kingdom was ever obtained by a more whimsical theory of inheritance. The high altar has another *Titian*—the Transfiguration, also a work of his old age; behind this is another altar-piece of ancient embossed silver, in a semi-Byzantine style, executed in 1290. There is in the chapel, on the l.-hand side of the high altar, a *Giovanni Bellino,* our Lord at Emmaus.

San Sebastiano was built by *Serlio,* in 1506, except the façade, which is attributed to *Sansovino,* 1548. It is the burial-place of *Paolo Veronese.* His tomb consists of a bust, and the decoration of his arms. For the inscription to his memory might be substituted the well-known epitaph of Wren, for the church contains some of the best productions of his pencil in his first manner. The roof is almost covered by his paintings, of which the principal subjects are taken from the Book of Esther: so also are the walls of the choir and the vaulting of the sacristy. Other pieces by *Paolo* are: the High Altar, a composition; St. Sebastian and other Saints before the Virgin; St. Sebastian exhorting his Companions, Marcus and Marcellinus; his Martyrdom; a Crucifixion, the two Maries on either side of the Cross; the Virgin and Child; the Baptism in the Jordan. Many fine specimens also of other artists: St. Nicholas, by *Titian;* St. Francis, *Palma;* the Madonna, and the Fiery Serpents, *Tintoretto.*

San Martino. This church is attributed to *Sansovino,* and was built in 1540. "It is a square room, with three recesses on each side, one of which, rather deeper than the others, forms the choir. The details are rather poor, but the distribution does not seem ill chosen."—*Woods.*

S. Jacopo di Rialto. On the site of this church stood the first church

which was built in Venice. This was erected in 421. In its present form it was first built in 1194. It was entirely restored or rather rebuilt in 1531, but "precisely in the old form, as we are informed by an inscription in the portico; we may doubt the perfect accuracy of the imitation, but the six marble columns of the nave, with their capitals copied from the Corinthian, are probably parts of the ancient building. The middle space is about twice the width of the others, forming a transept, and a cupola rises at the intersection. I suspect that this was an innovation, but on the whole it is a pretty little thing."—*Woods.* It contains a fine statue of St. Anthony, the Abbot, by *G. Campagna*, and one at the high altar of S. Jacopo, by *A. Vittoria.*

"Palladio's churches have all one general disposition in front, a pediment in the centre supported on half columns, and a sloping roof on each side, resting on a smaller order, whose horizontal cornice is continued, more or less perfectly, in the intervals between the larger columns. The effect is always in some degree as if a great pediment over the small order had been cut away for the purpose of introducing the larger; and on this account I doubt if it would not be better entirely to omit all trace of the smaller order in the intervals of the larger. However, though not absolutely perfect, these buildings are very graceful, and hitherto no better mode seems to have been adopted for accommodating the Roman architecture to the usual disposition of a Christian church."—*Woods.*

Il Santissimo Redentore. This church, an ex-voto built by the republic after the staying of the plague of 1576, is considered by the common consent of architects as the finest of *Palladio's* structures. It has the advantage of a commanding situation upon the Giudecca; and the front exhibits all the peculiar characteristics and favourite arrangements of Palladio. "The church of the Redentore is altogether a design of Palladio's, begun by him in 1578, two years before his death. Here the pedestal is not so high as San Francesco della Vigna; and, instead of being cut through, there is a flight of steps up to the entrance. This does not leave room for a large window over the door. So far the design is superior to that of the before-mentioned edifice, and the composition is not the worse for taking a squarer form; but then, in order to obtain height, the architect has introduced a sort of attic above the pediment of both orders, and a roof rising above the attic; in which it is at least as much inferior. Internally, it has a fine, wide, single nave, and this simple disposition might be well imitated in our Protestant churches. The arrangement and colour of the lower part are beautiful, and if the vault were a semi, instead of a segment, and panelled instead of whitewashed, it might be cited as a perfect model of this mode of architecture. The termination of the choir wants consequence, and the plain whitewashed wall, behind the semicircular screen of columns, is absolutely disagreeable. The supports of the dome are good, and have no appearance of insufficiency."—*Woods.* The church contains, at the third altar on the rt., the Flagellation, by *Tintoretto;* also by him, an Ascension; and a Deposition, by *J. Palma.* In the sacristy is a fine work of *Giov. Bellini:* the Virgin and Child and two Angels. And in a chapel of the adjoining Convent is one of the finest works of the same painter, the Virgin and Child and two Saints. The island of *Giudecca* (Zuecca, as it is pronounced) on which this church stands, was originally called *Spinalonga:* it received its present name when the Jews obtained permission to settle on it.

San Giorgio Maggiore. "This church was also designed by Palladio, and begun in 1556, though the front was not erected till 1610. This front, or at least its central and principal division, is narrower in proportion to its height than in any other of Palladio's churches. The larger order, as usual, is Composite, and the little order Corinthian. The general proportions are

pleasing, yet the columns appear upon stilts, as each stands on its own lofty pedestal, between which the doorway is introduced, while the smaller order reaching to the ground has its pilasters almost as long as the principal columns. There is no pediment over the door, the existence of which is rather a defect at the Redentore, but there is a great space not well occupied above the secondary cornice. Internally the church has a nave and two side aisles, but the piers are very solid, and admit no oblique view between them on entering the great door. The nave itself is much inferior to that of the Redentore. It is too short, and the pedestals are too high. The transept cuts the lines disagreeably; and the want of some projection or alteration of plan at the intersection produces an effect of feebleness. The altars are all similar, simple, and good."—*Woods*. This church was finished under the directions of *Scamozzi*, who is believed to have made some alterations in the design of *Palladio*. It contains several good pictures: at the 1st altar on the rt. the Nativity, by *J. Bassano:* at the 3rd, Martyrdom of Saints; at the 4th, the Virgin crowned; both by *Tintoretto*. On the walls of the principal chapel, the Falling of the Manna and the Last Supper, by the same. The seats in the choir are beautifully executed in wood by *Albert de Brule*, a Fleming: they represent the story of St. Benedict. A door on the rt. on entering the choir leads into a corridor where is a monument erected in 1637, from the design of *Longhena*, to the memory of the Doge Domenico Michele (died 1128). It was this doge who urged the Venetians to co-operate in the crusade. According to some historians he refused the kingdom of Jerusalem.

Santa Lucia: remarkable as being the last work designed by Palladio. It was not erected until 1609: consequently, after his death. Its architecture has much beauty. It contains some good paintings by *Palma*.

San Trovaso, or more properly *San Gervasio e San Protasio:* a design of the Palladian school, built in 1583. There are many pictures: the Annunciation, by *Palma*, at the 4th altar on the rt. In the Chapel of the Holy Sacrament is a rich-sculptured altar-piece in the style of the *Renaissance*. Here is also the Last Supper, by *Tintoretto*.

In the church of the *SS. Apostoli*, which was rebuilt in 1575, is a fine relic of an older building, the sepulchral chapel of the Cornaro family: fanciful Corinthian pillars, half fluted in the general way and half fluted spirally, support it. Here is the tomb of Girolamo Cornaro, brother of Catherine Queen of Cyprus. This church contains a dubious *Paolo Veronese:* the Fall of the Manna.

S. Maria Formosa. This church was built in the 14th, but entirely altered in the 17th century, according to the style of Sansovino. The well-known event of the Brides of Venice who were carried off by the pirates of Istria took place in this church. The memory of the event was long kept alive by an annual procession of Venetian women on the eve of the Purification, and by a solemn visit paid by the Doge to this church. It contains at the first altar on the rt. a masterpiece of *J. Palma il vecchio* — a picture in six compartments, with S. Barbara in the centre.

The *Chiesa de' Tolentini* "is perhaps one of the best works of Scamozzi. The front is a handsome portico of six Corinthian columns, but the leaves of the capital are uncut—perhaps they have never been finished; and an opening in the middle of the pediment is disagreeable. The inside consists of a nave with three chapels on each side, a transept with a dome at the intersection, and a choir somewhat narrower than the nave, which is perhaps better than keeping it the full width: the proportions are good, but there is too much ornament."—*Woods*. The design of the façade was, however, altered by *Andrea Tirali*, by whom the building was completed after the death of Scamozzi. In the first chapel on the rt. are two pictures on the side walls, by *Padovanino*, representing action

of St. Andrea Avellino. And on the side walls of the 3rd chapel are Herod and the Daughter of Herodias, and the Beheading of John the Baptist, by *Bonifazio*. On the l. hand in the principal chapel is a curious monument to Francesco Morosini (died 1678), by *Parodi*, a pupil of *Bernini*.

Sta. Maria della Salute: erected pursuant to a decree of the senate in 1632, as a monument of thanksgiving after the cessation of the great pestilence, in which 60,000 of the inhabitants are said to have died. "It is a great octagonal church, or oratorio, erected under the direction of Baldassare Longhena. The outside is overloaded in all parts with ornament, and this defect is not redeemed by any peculiar delicacy of sentiment in the distribution. Internally, the dome is supported on eight pillars, the aisle continues all round it, and there are eight recesses, seven of which are chapels, and the eighth forms the entrance. The disposition produces a degree of intricacy without confusion; that is, without rendering it at all difficult to understand the design, which is very favourable to the expression of richness and splendour, and presents some very picturesque and even beautiful combinations; but the windows, disposed two on each side over the arches of the central octagon, have a bad effect, and it is at present much injured by the abominable whitewash with which the Venetians daub almost all their churches."—*Woods.* The interior is splendidly decorated with many works of art of a high character. The Descent of the Holy Ghost, by *Titian*, at the third altar on the l. hand, painted when the artist was in the full vigour of his talent. *Salviati* painted a portion of the vaulting of the choir, namely, the three large ovals. The eight smaller ovals, representing the four evangelists and four doctors of the Church, are by *Titian* in his old age, and in which he has represented himself under the character of St. Matthew. Before the high altar is a most splendid candelabrum of bronze, by *Alessandro Brescian*o: it is considered as second only to that of Padua. In the oratory is the tomb of Sansovino. The sacristy contains the Madonna della Salute, *Padovanino*. San Sebastian, by *Basaiti*. St. Mark, with four saints, by *Titian*, in his first manner. The Marriage at Cana, by *Tintoretto*. The Last Supper, and Saul aiming his spear at David, by *Salviati*. The ceiling contains 3 fine works by *Titian*, the Death of Abel, the Sacrifice of Abraham, and David conquering the Giant. The seminary adjoining the church contains the usual requisites for such establishments. The library, formerly belonging to the Somaschi, a highly cultivated body of ecclesiastics, is remarkably good. A select collection of cabinet pictures has been bequeathed to this institution by the Cavaliere Manfredini.

The *Chiesa de' Gesuiti*, built by *Rossi* in 1728, is an extraordinary specimen of the theatrical and luxurious magnificence of the churches of this order. The walls are tabled with carved marble inlaid with verd'-antique and other coloured marbles in flowers. The twisted columns of the altar are solid blocks of verd'-antique. The pavement within the altar-rails is of verd'-antique and brocatello. The roof is finely coloured. The sacristy contains four fine paintings by *Palma Vecchio*, and a small altar-piece by *Palma Giovane:* the ceiling is by *Palma Vecchio*, pleasing in the general effect, though of moderate execution. The Circumcision, by *Tintoretto*, is painted with great care. The Martyrdom of San Lorenzo, by *Titian*, has not quite his usual brilliancy. It has probably been retouched. Beneath a slab in front of the high altar is interred Manin, the last of the long line of Venice's Doges. The inscription, "ÆTERNI FATI SUÆ MANINI CINERES," is singularly affecting. Manin, a weak and honest man, was unequal to the exigencies of the times he lived in, but not a traitor, and when required to take the oath of allegiance to the Austrian Emperor he dropped senseless upon the ground, so poignantly did he feel his country's abjection and misfortunes. It was another Manin, a distant relative

of the last successor of the proud Dandolos, Loredanos, and Loscaris, who at an interval of half a century (1848-49) so nobly endeavoured to recover for Venice the lost liberties so disgracefully bartered and sacrificed by Napoleon at Leoben and Campo Formio.

Other Churches are:—

Gli Scalzi, built in 1680, the pride of the Venetians for its richness—*Longhena* was the architect—abounds in fine, rare, and highly polished marbles, and in gilding. It contains several paintings; one is exquisite, behind the high altar, a Madonna and Child, by *Giovanni Bellino*.

St. Maria del Carmine, a fine church of the 14th centy., but the façade is modern. It has several good paintings, among which are, at the first altar on the rt. hand, the presentation of the infant Saviour to Simeon, by *Tintoretto*, and, at the third altar, the Nativity, by *Cima da Conegliano*.

San Nicolo, one of the oldest churches of Venice; rare marbles, and abundance of ornament both in architecture and painting.

San Pantaleone, built in 1684. In the second chapel on the rt. is St. Pantaleone healing a child, by *P. Veronese*; and in a chapel to the l. of the high altar, the Coronation of the Virgin, by *Vivarini* (1444), and a finely worked altar of the 15th centy.

San Giovanni Crisostomo, by *Tullio Lombardo*, 1483. Paintings—*Giovan' Bellino*, St. Jerome with Saints. *Sebastian del Piombo*, St. Giovanni Crisostomo and Saints. *Vivarini*, several paintings. A fine bas-relief, by *Tullio Lombardo*, the Last Supper. In this the management of the perspective is very remarkable.

Santo Stefano, 1325; with fine paintings and monuments. The tolerance which distinguished the republic is maintained by the Austrian government; and the different "*riti*"—a term employed as synonymous with *sects*—continue to enjoy the utmost freedom, not only in the celebration of their public worship, but in the administration of their internal government, and the management of their several communities. Of these, the Greeks are still the most prominent. Their church, *San Giorgio de' Greci*, was built from the designs of *Sansovino*. It is well known that the Greeks do not admit of sculpture in their sacred edifices. Medallions of mosaic in the façade, and, within, paintings of which the ground is covered with silver plates, therefore constitute the principal ornaments. The women are separated from the men, as in a synagogue, and the whole mode of chanting the prayers and celebrating the form of worship has much similarity to that of the Jews. There are no seats, and the congregation stand during the whole of the service. "The outside of San Giorgio de' Greci is altogether bad. The inside is an oblong room, not, I think, very well proportioned or well decorated. Yet Moschini appeals to the judgment of his predecessors in confirmation of his own, that it is the finest of Sansovino's works, full of 'majesty and magnificence, and as, on the score of elegance, the artist has here touched perfection, so, in point of solidity, he seems to have erected a richly adorned castle.' It was thirty years in building, and the expense was defrayed entirely by subscription among the Greek inhabitants of Venice, and those who frequented that city. On the division which separates the sanctuary from the body of the church are some paintings coated with silver, and having crowns and other ornaments of gold attached to them, and leaving hardly anything visible but the heads. I was assured that the painting was complete beneath this covering, and that the parts which were figured in low relief on the silver plate corresponded exactly with the drawings behind it."—*Woods*.

San Lazaro, the Armenian convent, stands out of the main city, on its own island. It was founded about the beginning of the last century by the Abbot Mechitar. The church and the conventual buildings are patterns of neatness and good order. Here, as is well known, Lord Byron amused him

self by studying the Armenian language; and he has borne full testimony to the merits of its worthy inmates. The service, like that of the Greeks, is an Oriental liturgy; but the Armenians acknowledge the supremacy of the pope, and are in communion with the church of Rome. They have an excellent library, with a great number of curious Oriental manuscripts; and the convent may be regarded as a species of metropolis of Armenian literature. Many important works, such as the translation of Eusebius, have been printed here, besides the greater portion of the liturgical and other religious books for the use of their widely dispersed community. The Armenians are amongst the most respectable and opulent native merchants at Calcutta, and they contribute liberally to the support of this national institution. A large bequest, amongst others, was made for the education of a certain number of children here.

The *Scuole* of Venice were institutions of a very peculiar nature, and of which the intent could scarcely be collected from their name. They were associations, composed principally of laymen, but acting by authority of the Church, and who effected most of the objects for which our modern benevolent and charitable institutions are founded. They were "Blanket and Clothing Societies;" "Societies for visiting the Poor in their own Habitations;" "Mendicity Societies;" and provided services for boys, and dowries for maidens, of whom more than 1500 are said to have been annually married by their aid. These religious fraternities, of which there were five, became very opulent by the private contributions, gifts, and legacies which were liberally bestowed upon them. The buildings in which they assembled are amongst the most remarkable monuments of ancient Venice; not of the government, but of the people; for the foundations were in the strictest sense voluntary and private.

Of these buildings, perhaps the *Scuola di San Marco* (which stands close to, and at right angles with, the church of *St. Giovanni e Paolo*) is the most striking, for the external architecture of its elevation is singularly fanciful and elegant; Byzantine richness blending itself with classical architecture. *Martino Lombardo*, the architect, has in this building so much surpassed his former productions, that it is conjectured that he was helped by Frate Francesco Colonna, the author of the celebrated 'Sogno di Polifilo,' a book in which a great number of very singular and beautiful designs are introduced; and who lived in the adjoining monastery. The present building was erected soon after 1485, when its predecessor was destroyed by fire. There is much fine work in the interior, particularly in the carvings of the ceilings. The structure is now a portion of an hospital, formed also out of the adjoining convents of the Dominicans, and of the mendicant Franciscan Friars.

Scuola di San Rocco. This was begun in 1517. It has been attributed to *Sansovino*, but is now usually given to *Pietro Lombardo* and *Serlio*. However, during the space of more than 20 years, which elapsed before the building was completed, *Mastro B. Buono*, *Santo Lombardo*, *Scarpagnino*, and *Sansovino*, were all consulted, and contributed somewhat towards the design. The principal front towards the "*Campo*" is by *Scarpagnino*. "It is of 2 orders, each of 6 entire columns, round which the entablature breaks. The windows are arched, and in pairs; each pair is placed in an arched recess in the lower story, and crowned with a pediment in the upper. It is more singular than beautiful. *Buono's* style is more simple, and that of the Lombardi would probably be better than the one adopted, for they had some taste and feeling in their way, though it too often happens that their houses are monuments, and their monuments gingerbread." — *Woods.* The fraternity, in 1560, became the patrons of *Tintoretto*, who continued to paint here during 18 years. The lower *Sala* is a magnificent hall, the walls of which are covered by his paintings. The best are the Annuncia-

tion, and the Slaughter of the Innocents. On the staircase, the Visitation, also by *Tintoretto;* the Annunciation, by *Titian.* The upper *Sala* is also filled with paintings by *Tintoretto*, of which the Miracle of the Loaves and Fishes, the Last Supper, and the Resurrection, may be particularly distinguished for their richness of grouping and invention. The picture at the altar represents S. Rocco in glory; the statues at the side, St. John the Baptist and S. Sebastian, are by *G. Campagna.* Round this Sala are sculptures in wood; those on the side opposite to the altar are by *Michael Angelo.* The ceiling is very fine. The compartments, which are all by *Tintoretto*, contain subjects from the Old Testament. Over the doorway of the *Sala dell' Albergo*, so called because here the fraternity received their guests, is the portrait of *Tintoretto*, by himself, painted in 1572. Within is the Crucifixion, considered, on the whole, to be his *chef-d'œuvre*, showing great powers of invention and composition, but exceedingly injured, owing to the dilapidated state of the buildings; and several other subjects, including the 6 fraternities of Venice. The *Church* contains many paintings by *Tintoretto.* On the rt.-hand side of the nave are, the Annunciation, the Pool of Bethesda, and St. Rocco in the Desert: and in the principal chapel are 4 great pictures.—*Titian*, our Lord dragged along by an executioner, much injured. On the l. side of the nave,—*Pordenone*, St. Martin and St. Christopher.—*Mosca*, statues of St. Sebastian and Pantaleone.

Accademia delle Belle Arte. The building in which the *Academy* is located is the ancient *Convento della Carità*, and it was one of those upon which Palladio bestowed the greatest study; we have besides the advantage of his own explanation of his designs, he having published an account of it in his architecture. He intended that the habitable portion of the convent should represent a Roman mansion, at least according to the idea which, Pompeii being then undiscovered, he was enabled to form of such structures: but it has sustained many misfortunes. The larger part was burnt down in 1650. The French turned it into barracks; and though the present appropriation of the building was intended to preserve it from further degradation, still, to adapt it, several alterations were needed, by which what was left of the original plan and design has been much altered and impaired. Many of the riches of the Venetian school of painting are here deposited, together with other fine specimens, of which the following are the principal.

In the room numbered I., and called *Sala delle publiche Funzioni:*—No. 1. The Assumption of the Virgin, by *Titian:* blackened by candles and incense; it formed the altar-piece in the church of the Frari. Count Cicognara, suspecting its value, had himself drawn up to it, cleaned a small portion, and, having obtained it from the priests of the church, in exchange for a new and bright painting, placed it in this gallery. "In this picture Titian has employed the whole power of his palette, from its brightest and purest light to its richest and deepest tone. The composition divides itself into 3 compartments of unequal size; the largest in the centre, where is the subject of it, the Blessed Virgin. Her action is grand and devout, her character maternal, the arrangement of her drapery such as to produce a full and fine form. It is a glorious work, its power of colours is immense: far beyond that even of any other picture of Titian that I have seen, and it is painted with great bravura. I wish I could say more of its sentiment, but that is a quality to which it can lay but little claim."—*Phillips, R.A.*—2. Adam and Eve taking the forbidden Fruit, *Tintoretto.*—3. St. Jerome, St. Margaret.—4. St. Mark.—5. St. Bruno and St. Catherine.—6. St. Barnabas and St. Silvester, *Bonifazio.* These are pictures of great ability.—7. St. Francis receiving the Stigmata, and other Saints, by *Conegliano*, a dignified and excellent specimen of the master; as also 10.—8. The Calling of the Sons of Zebedee, *Marco Basaiti*, a master in whom a simple dignity and severity is united with a beautiful and powerful colouring. He

appears to have been in close alliance with Vivarini, a large altar-piece in the *Frari* having been begun by Vivarini and finished by Basaiti. His pictures in this collection are beautiful but severe.—9. The Presentation of our Lord in the Temple, *Carpaccio*, taken from the church of St. Job, considered as the *chef-d'œuvre* of this artist, "who is, properly speaking, the historical painter of the elder Venetian school."—11. The Raising of Lazarus, *Bassano*, finely grouped and rich in colour,—12. St. Lawrence and other Saints. *Pordenone*; considered the *chef-d'œuvre* of this artist: the figures of St. John the Baptist and St. Augustine are very fine, pure in design, and full of life and vigour in colouring.—13. The Holy Family, with many Saints, and 3 Angels playing on musical instruments, by *Giovanni Bellino*.—17. Portrait of a Doge, *Contarini*, an imitator of Michael Angelo, though of the Venetian school. 3 by *Bonifazio*.—15. Our Lord surrounded by Saints, with an Angel tuning a Lute.—16. The Supper of Dives. In this latter large and fine picture, the groups of musicians, who, according to a pleasing custom of the Venetians, are never absent from such festivals, are particularly attractive from the truth of character and life of the heads.—18. St. James and St. Dominic.—20 and 22. The Prophet Ezekiel and the Prophet Isaiah, in chiar'-oscuro, by *Paul Veronese*.—21. The Venetian Slave delivered by St. Mark, *Tintoretto*; one of the wonders of this school of painting. All is motion, animation, and energy. "It is certainly by far the finest work I have seen of Tintoretto. If it lacks the sober manly judgment of Titian, it has extraordinary brilliancy of imagination to compensate, and a more perfect and clearer hue than any picture I have seen of this school."—*Phillips, R.A.*—23. The Marriage at Cana, *Padovanino*, an artist of the Venetian school in the 17th centy., not remarkable for grand or noble conception, but for an agreeable softness of execution in his heads. This is considered his chief work: it is rich, elegant, and animated.—24 and 25. Portraits of a Dominican Monk, and of a Doge, *Leandro Bassano*.—26 and 27. St. Francis of Assisi and St. Paul, and the Woman taken in Adultery, *Bonifazio*.—29. The Virgin on a Throne, *P. Veronese*, with many Saints surrounding her, was, like many of its neighbours, judged worthy of being transported to Paris.—31. The Fisherman presenting to the Doge the ring, which, having risked his boat when the Saint stilled the tempest, he had received from St. Mark. (See the story told below, Sala Secunda nuova.) *Paris Bordone*, his *chef-d'œuvre*. This picture is rich in figures, and the composition and architectural arrangements are most pleasing. The harmonious and beautiful tones of this artist's colouring charm, however wanting he may be in the depth and force of his more powerful companions.—32. Our Lord bearing his Cross, *Carlo Caliari*, son of Paul Veronese; and 34. The Last Supper, by *Benedetto Caliari*, his brother.—35. The Assumption of the Virgin, *Palma Vecchio*. (The upper part of the picture is unfinished.)

Sala delle Antiche Pitture, marked IV.—1. The Virgin and Saints, *Bartolomeo Vivarini*. This artist flourished about 1463: his works have great sharpness and severity of drawing, and withal considerable ability and often a marked dignity. — 2. Altar-piece of many compartments, *Michele Mattei di Bologna* (about 1469).—3. The Saviour and four Saints, *Michele Giambono* (died about 1450).—5. Another altar-piece in several compartments, the Coronation of the Virgin in the centre, by *Lorenzo Veneziano*, dated 1357.—4, 6, 7. St. James, St. Anthony, and the Saviour dead, *Marco Basaiti*.—8. Coronation of the Virgin, *Giovanni* and *Antonio di Murano*.—10 and 12. St. Augustin and St. Jerome, *Vincenzo Catena*. The influence of Vivarini on this artist's style is perceptible.—14, 16, 17-20. St. Matthew and other Saints, by *Luigi Vivarini* the younger, who flourished at the close of the 15th centy. "He has much of the feeling and colouring of Carpaccio." *L. G.*—15. An altar-piece

of many compartments, by *Nicolo Semitecolo*. The centre compartment, representing the Coronation of the Virgin, is a work of a later artist. Semitecolo lived about the middle of the 14th centy.—22. The Virgin and two Saints, *Giacobello del Fiore*, dated 1436; chiefly interesting as a specimen of a rare artist.—23. The Virgin enthroned, under a canopy supported by Angels, with the four Doctors of the Church by her side, *Gio.* and *Antonio di Murano*. This large picture, dated 1446, is curious.

The *Sale delle Statue*, numbered X., XI., XII., contain a good collection of casts of ancient and modern statues and bas-reliefs, including many by *Canova*.

Several rooms contain works of little interest: of these, many are inferior Flemish pictures, many by unknown artists: most are gifts, and of recent acquisition. But observe the following:—

Pinacoteca Contarini, Sala maggiore, marked VI. Virgin (half-figure) and Child, *Gio. Bellini*.—Virgin and Child, with four Saints, *Cima da Conegliano*.—Virgin and Child with St. Peter, St. John Baptist, SS. Catherine and Rosa, *Boccaccino Cremonese*.

In the *Corridor*, marked VIII.—Two pictures representing allegories of Fortune; and a third, Bacchus in his Car, *Gio. Bellini*.

Galleria Palladiana, marked XIII. —26. The Head of an Old Woman, believed to be the portrait of his mother, by *Titian*; very fine.—29. Portrait of a man of letters, *Moroni*.—45. Portrait of Jacopo Soranzo, by *Titian*, formerly in the Procuratie Nuove.—58. The Virgin and Child, with Saints, *Girolamo Santa Croce*, known particularly by his cabinet pictures, with small pleasing figures. At a later period this artist followed the modern manner of Titian, without, however, particularly distinguishing himself in it. This is amongst the best pictures of the latter kind.—76. The Addolorata, *Antonello da Messina*. About the middle of the 15th centy. this artist repaired to the Netherlands, and there, as it is said, learned Van Eyck's secret in the preparation and use of oil colours, which knowledge he spread amongst the Venetians. This picture is a good specimen of Antonello's later time.

Prima Nuova Sala, marked XIX.—2 and 11 are portraits of noble Venetians, *Tintoretto*.—6. Another Venetian portrait, *Giorgione*.—10. A similar subject, by *Contarini*, and, 14. The same, by *Bassano*, have all great interest.—18–22 and 43, 45, and 46. The pictures representing the History of St. Ursula and her 11,000 Virgins, by *Carpaccio*, are particularly worthy of attention: they were in the school of St. Ursula, and are good samples of this master, who loves to fill up the backgrounds of his pictures with landscape and architecture, and to introduce the daily life of Venetians of his time in the greatest variety. This has been engraved by G. and F. Calinberti.—25. The Presentation of the Virgin in the Temple, *Titian*; very fine. "It has freedom in its execution, and beauty in various combinations of its parts. It is exceedingly slight in its execution, but many of the heads have a great deal of character—indeed, are evidently portraits." *T. P.*—28. Christ giving the Crown of Thorns to St. Catherine, while one of gold, reserved for her in Heaven, is shown her in exchange, *Bissolo*; a beautiful picture, with many figures of Saints around. Bissolo was one of the most distinguished artists of the school of Giovanni Bellini.—29. Procession and Miraculous Cure in the Piazza di San Marco, by *Gentile Bellini*; very interesting, as showing the state of the piazza in the year 1496, when the picture was painted, and the costume of the period exhibited in many animated figures. Gentile had great delicacy and grace, but he wanted the vigour of his younger brother, Giovanni.—54. By the same artist, and the companion picture, is equally deserving of attention.—36. The Annunciation, *Martin da Udine*; a picture of tranquil and noble beauty, by this rare master.—37. Our Lord between St. Roch and St. Sebastian, *Bartolomeo Montagna*: an unpleasant dryness of manner

united to a dignity of conception in this artist.—44. The Deposition of our Lord from the Cross, *Lazzaro Sebastiani*, the scholar of Carpaccio.—51. Miraculous Appearance of the Holy Cross to Antonio Riccio, *Lazzaro Sebastiani*, whose works resemble those of Gentile Bellini.—52. Miracle of the Holy Cross, *Giovanni Mansueti*. Like Sebastiani, Mansueti was a scholar of Carpaccio, and his works also chiefly relate to the miracles supposed to have been wrought by means of the Cross.—54. *G. Bellini*, the Recovery of the Cross dropped into the Canal near San Lorenzo; a very curious picture on account of the portraits which it contains, as well as for the costume of the figures, much of which is uncouth and ungraceful, but, without doubt, true. There is hardly any light and shade.

Sala Seconda, marked XX. — 2. *Rocco Marconi*, Deposition from the Cross, with two Saints.—4. *Tintoretto*, the Assumption.—11. The Supper of Christ in the house of Levi, painted 1573. "Full of power and life." *L. G.* —12. St. Matthew and St. Mark, *P. Veronese.*— 21. Death on the Pale Horse; and 22. The Guardian Angel, *Palma the younger.*—23. *Titian*, St. John in the Desert; a noble and vigorously drawn figure. "A figure of common nature in form and action, with a head of fine character, and majestic and commanding countenance. The style is of his best manner, and the colour of his richest and clearest. In the background are the mountains of his own Cadore, and a beautiful landscape below." *T. P.*—25. The Annunciation, *P. Veronese.*—26. The Virgin in Glory, *Padovanino.*—27. One of the earliest paintings of *Titian*, the Meeting of Mary and Elizabeth; and 30, his last, unfinished work, the Deposition from the Cross.—29 is a very curious picture by *Giorgone*, one of the principal works of imagination now existing of this painter. (See Kugler, § xcvi.) It exhibits glowing colouring and masterly drawing.

The subject of this picture is a story characteristic of the superstitious age in which it was believed, and so often referred to in the works of art at Venice, that we shall give it here.

It is a legend recorded by more than one authentic chronicler, and believed sufficiently to give birth to a public religious ceremony. "In the year 1341 an inundation of many days' continuance had raised the water three cubits higher than it had ever before been seen in Venice, and during a stormy night, while the flood appeared to be still increasing, a poor old fisherman sought what refuge he could find by mooring his crazy bark close to the *Riva di San Marco*. The storm was yet raging, when a person approached and offered him a good fare if he would but ferry him over to *San Giorgio Maggiore*. 'Who,' said the fisherman, 'can reach *San Giorgio* on such a night as this? Heaven forbid that I should try!' But as the stranger earnestly persisted in his request and promised to guard him from harm, he at last consented. The passenger landed, and, having desired the boatman to wait a little, returned with a companion, and ordered him to row to *San Nicolo di Lido*. The astonished fisherman again refused, till he was prevailed upon by a further confident assurance of safety and excellent pay. At *San Nicolo* they picked up a third person, and then instructed the boatman to proceed to the Two Castles at Lido. Though the waves ran fearfully high, the old man by this time had become accustomed to them, and, moreover, there was something about his mysterious crew which either silenced his fears or diverted them from the tempest to his companions. Scarcely had they gained the strait when they saw a galley rather flying than sailing along the Adriatic, manned (if we may so say) with devils, who seemed hurrying, with fierce and threatening gestures, to sink Venice in the deep. The sea, which had hitherto been furiously agitated, in a moment became unruffled, and the strangers, crossing themselves, conjured the fiends to depart. At the word the demoniacal galley vanished, and the three passengers were quietly landed

at the spots at which each respectively had been taken up. The boatman, it seems, was not quite easy about his fare, and, before parting, he implied pretty clearly that the sight of this miracle, after all, would be but bad pay. 'You are right, my friend,' said the first passenger, 'go to the Doge and the *Procuratori*, and assure them that, but for us three, Venice would have been drowned. I am St. Mark, my two comrades are St. George and St. Nicholas. Desire the magistrates to pay you; and add, that all this trouble has arisen from a schoolmaster at *San Felice*, who first bargained with the Devil for his soul, and then hanged himself in despair.' The fisherman, who seems to have had all his wits about him, answered that he might tell that story, but he much doubted whether he should be believed: upon which St. Mark pulled from his finger a gold ring, worth about five ducats, saying, 'Show them this ring, and bid them look for it in my Treasury, whence it will be found missing.' On the morrow the fisherman did as he was told. (See Paris Bordone's masterpiece in the first room, 31.) The ring was discovered to be absent from its usual custody, and the fortunate boatman not only received his fare, but an annual pension to boot. Moreover, a solemn procession and thanksgiving were appointed, in gratitude to the three holy corpses which had rescued from such calamity the land affording them burial."—*Ven. Hist.*

The *Bossi* collection belonging to this Academy contains many and beautiful drawings by *Raphael*, *Michael Angelo*, *Leonardi da Vinci*, and others, with some good bronzes and sculptures.

The *Sala delle Radunanze Accademiche*, or room in which the Academy holds its meetings, is a noble apartment, painted by *Titian*. It contains some very curious specimens of ancient sculpture, collected by Cicognara from various demolished churches. Over the chair of the president is a vase of porphyry, containing the right hand of Canova, with his chisel above. The preservation of the latter relic has been dictated by that feeling which has preserved the telescope of Newton, the inkstand of Ariosto, the sword of Frederic, and the palette of Wilkie; but the former seems strange to those who have not acquired a habit of venerating the fragments of Saints.

The *Pinacoteca Manfredini* is deposited in the buildings of the Ecclesiastical Seminary (see p. 338), to which establishment it was bequeathed by its late owner. It contains some fine sketches by *Correggio* for the Duomo of Parma, and some other tolerably good pieces. The cloister of the Seminary is entirely filled with monuments and inscriptions saved from demolished churches.

House of Titian. According to Mrs. Jameson the direction by which this may be found, though with difficulty, is, "Nella contrada di S. Cancino, in luogo appellato Birigrande, nel campo Rotto, sopra la palude o Canale ch' è in faccia all' isola di Murano, dove ora stanno innalzate le Fondamenta nuove." For details, however, the traveller must be referred to that lady's interesting account.

Theatres. The principal theatre is *la Fenice*, originally built in 1791. The whole of the interior was burnt in December 1836, but was restored by May 1837. It is a handsome theatre and of a good size. It is open during the carnival season, *i. e.* during the winter, and sometimes in the spring, for the performance of operas and ballets. The office for places is, during the day, situated about the middle of the Procuratie vecchie. It will be discovered by the playbills stuck up before it. The price of admission is 3 zwanzigers.

The next theatre after the Fenice is the *Teatro Gallo*, so called from the name of its proprietor, but also known by the name of *Teatro San Benedetto*. In autumn, winter, and spring, an opera company, usually second-rate, perform at this theatre. When the Fenice is shut the performances are rather better. It will contain about a thousand spectators, is not inelegant, but is unfavourable for hearing.

The *Teatro Apollo, a San Lucca*, is usually open for the drama, not often for the opera.

The *Teatro San Samuele* is rarely open. It is a pretty theatre, well adapted for hearing, but distant. Opera buffa is performed here.

The *Teatro Malibran* is near the Rialto. It is opened during the day, evening, or night. It is large. The amusements consist of rope-dancing, sword-swallowing, and such-like performances. It received its present name from the gratitude of the proprietor to Malibran, who performed here three nights at his request, to redeem his ruined finances, and then refused to accept any salary or recompence.

The *Giardino Publico*, at the end of the Riva de' Schiavoni, was formed by the French, but has been extended and improved of late years.

Artesian Wells—Supply of water.— Several Artesian wells have been recently sunk at Venice (in 1847), at the expense of the municipality, and under the direction of a very talented French engineer, M. Degoussée. Situated in the midst of a salt marsh, Venice had hitherto been dependent on its cisterns for fresh water, or on its being brought from the mainland in large flat-bottomed boats, attended with great expense. M. Degoussée, who had executed several works of this kind in France, was led from geological considerations to conclude that an ample supply of fresh water might be obtained, at an inconsiderable depth and expense, and the result has fully confirmed his previsions. Before the Revolutionary movement in 1848 no less than seven Artesian wells were pouring forth unceasing currents of fresh water, and supplying fountains in several of the squares of Venice; and although at first prejudices were raised against it, from its slightly chalybeate quality, it has come into general use, and is greatly superior to that of ill-kept cisterns, or of the muddy rivers of the Littoral. It will interest the traveller to visit some of these fountains, out.ng on the borders of the Laguna, as in the Piazzas of Santa Maria Formosa, of the Gesuiti, &c. The water contains a small quantity of iron and some vegetable matter, the latter derived from the peaty stratum through which it filters. It is supposed, with great probability, that the water which rises to the surface through these borings has fallen in the form of rain upon the mountains bordering on the Lago di Garda.

The islands scattered round Venice in the Lagoon contain, many of them, buildings worth seeing. A few excursions too about the Lagoon, such as that to Torcello, will give a clearer idea of the nature of the site of Venice than a mere inspection of the city itself.

Murano is the most considerable, and was formerly the most flourishing, of these islands. It is well known that the glass manufacture of Murano was the most perfect in Europe, not only during the middle ages, but even till the beginning of the last centy. Mirrors, flasks, drinking-cups, and an infinite variety of small articles, were made here with considerable skill. Besides the real beauty of the Venice crystal, it was supposed to possess the virtue of detecting poison. The cup would break into shivers if any envenomed beverage were poured into it. At present the glass manufacture is carried on upon a reduced scale, beads constituting its principal article.

Murano now contains a population of about 5000 Inhab., and several remarkable buildings: of these the chief is the *Duomo*, or cathedral of *San Donato*.

"In the year 1125 Domenico Michael, 34th Doge of Venice, took the island of Cephalonia on his return from the Holy Land, and brought from thence the body of San Donato, once Bishop of Evorea, in Epirus. This treasure he deposited in the ancient church of *Sta. Maria* at Murano. The probability is that the church was entirely rebuilt soon after this transaction, as the style of its architecture is in accordance with that of the 12th centy. The eastern apse exhibits one

of the richest specimens of external decoration in the Lombard style. From the veneration of the saint the church of *Sta. Maria* was soon called *S. Donato*. In front of the high altar is a bas-relief of *San Donato*, carved in wood, which was executed by some Venetian artist at the beginning of the 14th centy."—*G. Knight.*

The hemisphere over the altar, covered with gold, contains only one figure, a lengthened, ghastly Virgin, in the hardest Greek style, with the Greek monogram. The columns in this part of the church are of fine Greek marble, but are permanently covered with damask, by which furniture decoration their effect is rather injured. The pavement resembles that of St. Mark. It exhibits various patterns; many are exactly like what are found in Roman tesselated pavements. An inscription gives us the exact date (1140), and this renders it a specimen of great value. In other parts the church has been modernised. Behind the high altar are portraits of the Podestà Memmo and his wife, dated 1310, and said to be amongst the earliest known specimens of the Venetian school.

In the church of *San Pietro e San Paolo* are some good pictures. *Giovanni Bellino*, the Virgin enthroned.—*Tintoretto*, the Baptism in the Jordan.—*Paolo Veronese*, St. Jerome in the Desert.—*Palma Vecchio*, an Altar-piece, in which is introduced the portrait of the Senator Pasqualigo.

San Michele di Murano stands upon an island of its own. It is rich, both in the interior and the exterior. The monument to the memory of the Greek monk Eusebius has a remarkable epitaph, composed by Aldus. Connected with the church is the Capella Emiliana, a beautiful structure, by *Guglielmo di Bergamo*, built about 1530. This convent formerly belonged to the Camaldolesi; and the famous Fra' Mauro, the geographer, was a member of the house. They are now extinct, and the monastery is tenanted by the Franciscans, who have recently been put in possession of the fabric, from whence they start daily to levy alms in Venice. The cloister is much used as a burial-place by the richer inhabitants, who are prohibited by law from burying their dead in the city, and who dislike to place the corpses of their relatives in the common cemetery.

Isola di Burano and *Isola di Mazorbo*.—These islands contain much garden-ground: a good proportion of the vegetables consumed at Venice are grown upon them. The inhabitants are poor, but well contented and industrious, and preserve some features of the ancient character of the Venetians.

Isola di Torcello, or *Torzèlo*.—"Torcello was the parent island of the Venetian states; the spot to which the unfortunate inhabitants of Altinum and Aquileia fled for safety when their homes were made desolate by the northern invaders. Torcello thus peopled became a town, and had its cathedral and its bishops long before the existence of *St. Mark's*." Others sought refuge here from the desolating and persecuting arms of the Arian Lombards; and to escape their yoke Paul Bishop of Altino translated his see here about the year 635, taking with him the relics and treasures of the cathedral which he abandoned. The *city* seems to have decayed as early as the 11th centy.; but the succession of the Episcopal see continued until the revolution, as well as the *republic*. There was a podestà and senate of Torcello, in whom all the rights of the ancient community were vested, and who, amongst other privileges, conferred titles of nobility on such as were willing, like our primitive baronetcy, to assist the treasury of the state—in this instance, by the payment of ten zecchini, somewhat about five pounds sterling.—"In process of time Torcello was enriched with the remains of Sa. Fosca, a virgin of noble birth, who, together with her nurse, Maura, had, during the persecution of Decius, earned the palm of martyrdom at Ravenna, her native city. Her relics, in the first instance denied the rights of sepulture, were carried off by the Christian sailors to a town on the coast of Africa, and

when that town had been destroyed by the Saracens, they were brought back to Italy by a Venetian merchant, and deposited at Torcello; soon after which this church was built for their reception. The exact time at which the body of Sa. Fosca was brought to Torcello, and consequently the exact date of this building, is unknown; but the church must have existed before the year 1011, because in that year, as is proved by a deed cited by Cornelius, two sisters, Maria and Bona, natives of Torcello, endowed the church of Sa. Fosca with certain lands. The building itself presents all the appearance of remote antiquity. Upon the whole, we may safely assume that it is at least as old as the 10th centy. The plan of this building, whenever it was erected, must have been imported from the East; for Sa. Fosca is not a Latin Basilica, but the square church of the Greeks, surmounted by the Oriental cupola. The capitals of the pillars of the porticoes by which it is surrounded are very peculiar; neither formed after Roman models, nor admitting Lombard imagery. These were also probably of Byzantine extraction. The interior is gracefully designed, consisting of a peristyle of insulated columns and piers, which together support the dome. The church underwent restoration at different times—in 1247, and again at a later period; but the original character of the building has been preserved. Cicognara speaks in high terms of the architectural merits of this little building, and is of opinion that both Sarpagnino and Sansovino were indebted to it for the design of churches which they built at Venice, and by which they increased their reputation."—*G. Knight.*

In the immediate vicinity of S. Fosca stands the cathedral of Torcello, in the same state in which it was rebuilt in the beginning of the 11th centy., by Orso Orseolo, Bishop of Torcello, and son of the celebrated Doge Pietro Orseolo. This edifice neither resembles its Lombard contemporaries nor its Byzantine neighbour, but might be thought more ancient than it really is, as it is built on the Latin plan, and in the more Roman style of the old basilicas. The fact is that the Venetians, from their maritime and commercial pursuits, were always accustomed rather to look abroad than to Lombardy for their models; and if this cathedral is in the Roman and not in the Byzantine style (as were most of the Venetian buildings), it perhaps was copied from a church which then existed, and still exists, on the opposite shores of the gulf—the cathedral of Porenzo, in Istria, which was built in the 6th centy., and to which the cathedral of Istria bears a strong resemblance.

"The chancel of the cathedral of Torcello is very remarkable. In this instance, behind the principal apse, there are 5 additional apses, separated from the sanctuary by an intervening aisle, introducing a change which places the choir very much in that insulated position which it occupies in later buildings. Nor is this the only peculiarity of this chancel. The principal apse in this instance, and in this alone, has internally the appearance of a theatre. 8 semicircular steps of white marble rise above each other, forming seats for the clergy of different degrees, and conducting, as it were, to the bishop's throne, which occupies the central spot at the summit."—*G. Knight.*

The vaulting is covered with mosaic figures of the Apostles: above is the figure of our Lord. Opposite to these gaunt and ghastly figures, another vast mosaic represents the Last Judgment, where kings and emperors are, as usual, introduced; their costume is purely Byzantine. It is probably of the 10th centy., remarkably bright and crude. It represents the state of the blessed and the condemned. Limbo, or Hades, is figured in one compartment; Hell and Heaven in others; Death and the grave are brought before you, the worms writhing in the eyeless skulls. As works of art they are on a par with the paintings of savages, or the woodcuts of halfpenny ballads; but they are curious, because, like the monkish tales of equal merit, they must have been designed to excite the devotions of the pious, and

the fears of the wicked. "The Olympian Jove, created by the muse of Homer and the chisel of Phidias, might inspire a philosophic mind with momentary devotion; but these Catholic images were faintly and flatly delineated by monkish artists in the last degeneracy of taste and genius."— *Gibbon.* The choir retains its original reading-desks of marble, and the enclosure of marble worked in Greek patterns. The altar-table, of embossed silver, is of Greek workmanship; only some few compartments remain, and these are now affixed over the entrance of the choir. The windows are not the least curious part of the structure. They are closed by valves or shutters composed of huge slabs of stone. The windows are now glazed, but the glass is evidently a later addition. The Campanile, which stands quite disconnected from the church, beyond the eastern end, may be ascended without difficulty. From the top a fine view is obtained of the Alps and of the Adriatic: and the character of the Lagoon, and of the islands formed in it, may be satisfactorily observed.

Amongst the curiosities of Torcello is a massy stone chair, standing in the open field, and called the "*Throne of Attila.*" It is perhaps the seat in which the chief magistrates of Torcello were inaugurated.

The Lagoon, immediately opposite to Venice, is closed by a long shoaly island, Malamocco. The N.E. entrance into the Lagoon is protected by the *Castello di Sant' Andrea*, built and constructed by Sanmicheli, whose talents as a military engineer were as great as those which he exhibited as a civil architect. The plan of the fortress is a pentagon; and the foundations were not laid without great difficulty. Sanmicheli was much censured, and it was bruited about that the edifice was insecure. Such an accusation might have cost the architect his head, but the senate, as the story goes, determined to *prove* the fortress. The 40 embrasures were mounted with the largest guns, double charged, and all were fired simultaneously, but not a stone was moved, and Sanmicheli's detractors were dismissed with deserved contumely.

The shore of this Littorale, towards the Adriatic, constitutes the *Lido*, now associated with the name of Byron, as the spot where he used to take his rides, and where he designed to have been buried. Tombs there are already; ancient Jewish sepultures, moss-grown, and half covered with drifted sand, adding to the gloomy feeling of the solitude; the few trees are old and stunted, the vegetation, the "rest harrow," is harsh and arid, all around seems desolate. The sunset from the Lido is most magnificent.

Excursion to Chioggia; in Venetian, *Chiozza.*—During the summer, on Sundays, the Trieste steamboats frequently make excursions to Chioggia, leaving Venice between 9 and 10 a.m., and arriving back between 6 and 7 p.m. The distance between Venice and Chioggia is about 20 m., which is performed in 2 hrs. It is an excursion worth making, as thereby a good general view of the Lagoon, S. of Venice, of the small islands studded about it, and of the long islands which divide the Lagoon from the Adriatic, is obtained. Chioggia, too, preserves those features of a fishing and mercantile settlement amid the waters, which in Venice disappeared under the splendour of a Capital city. The excursion can hardly be made in a gondola, because even with 2 rowers between 4 and 5 hrs. would be required for the voyage from Venice to Chioggia, and as much of course for the return.

The steamer, leaving her moorings opposite to the Riva dei Schiavoni, proceeds down the Canal Orfano, leaving on the l. the islands of S. Servolo, on which is the madhouse, and S. Lazzaro, which contains the Armenian convent, and on the rt. La Grazia: then entering the canal of S. Spirito, it passes on the l. S. Clemente and S. Spirito, and on the rt. the Lazzaretto di Poveglio. It then passes nearer to the long island of the Lido, where the channel bends round close to the village of Malamocco, which gives its name to this part of the channel. Further on

opposite the Fort Alberoni, which is at the southern extremity of the island, and guards the Malamocco entrance on the N., the channel is called la Bocchetta. The steamer passes out from the Lagoon into the Adriatic at the Porto di Malamocco, as there is no deep channel within the island of Palestrina. Extensive moles, formed with large blocks of Istrian stone, are seen on each side of the Malamocco entrance; these have been made of late years in order to increase the scour by contracting the channel, and thereby obtain a greater depth of water. The steamer then coasts along at a short distance off the shore of the long island of Palestrina, on which are a succession of small towns, S. Pietro, S. Stefano, S. Antonio, and Palestrina, which are picturesque, and show varied and rich colours. The entrance of the Porto di Chioggia is wide, but not deep: the steamer enters, but it is necessary to land in boats.

Chioggia consists of a long and wide straight street, extending the whole length of the island on which the town is built, with smaller streets branching off from this at right angles. On the seaward side are canals, streets, and alleys filled with boats, masts, nets, and the usual implements of a fishing town. A wide arm of the Lagoon separates the town from the long bank or island which here divides the Lagoon from the open sea. On this island is the small town of *Salto Marina*, between whose inhabitants and those of Chioggia there exist great rivalry and jealousy. In the principal street are several churches, two of considerable size, but having a faded and dilapidated appearance. There is also a mixture of large houses with small, and a few cafés, whose style is by no means splendid. At the end of this street a long low bridge of numerous small arches connects the town with the adjacent island, and thereby with the main land to the southward. The population is engaged in the coasting trade, in fishing, and in piloting vessels into the harbour of Venice. Chioggia has a reputation for the beauty of its women, who are said to have furnished the models of the fine figures of Titian. The people of Chioggia are very proud of their descent: they are remarkable for their attention to dress. The Mantilla and Zendale may still be seen there, and the regular old Italian story-teller heard in the street. Goldoni's account of the inhabitants in his day drolly hints their decline in prosperity:— "In questo paese si divide tutta la populazione in due classi: ricchi, e poveri. Quelli che portano una parrucca ed un mantello, sono i ricchi; quelli che non hanno che un berretto, ed un cappotto, sono i poveri, e bene spesso questi ultimi hanno quattro volte più danaro degli altri."

The works of the *Murazzi*, or great wall separating the Lagoon from the Adriatic, are on a vast scale in the neighbourhood of Chioggia. They have been recently greatly restored; the sea face laid on a slope of 4 to 1.

In returning from Chioggia to Venice, in the afternoon, the sunset, as seen over the Lagoon, with the Euganean hills and the Veronese mountains in the distance through the golden haze, is very fine.

ROUTE 27.

VENICE TO FERRARA.

(9½ posts = 79 m.)

Venice to Padua by Rly. (Rte. 26).

1½ Monselice.

Cross the Adige at *Boara*. The country is flat and almost marshy, but teeming with the most luxuriant vegetation.

1½ *Rovigo* (in going from Rovigo to Monselice an additional horse is required, at least in winter, on account of the badness of the road). *Inn:* Cappa d'Oro, a very comfortable house. A small city, active and cheerful. The cathedral is now the seat of the Bishop of *Adria*. That ancient city lives only in the name of the Adriatic: its site, at a short distance from Rovigo, can scarcely be traced, and the excavations have not been productive of any objects of great interest. The *Duomo* of Rovigo is a plain building, with a few second-rate pictures. The Piazza be-

fore the Palazzo del Podestà is ornamented with a column, which did bear the Lion of St. Mark. The *chapel of the Madonna*, a circular building, at the extremity of the city, contains a host of votive offerings and paintings, the latter principally by the inferior artists of the Venetian school.

The road continues through the flat country intersected by canals; part of it runs upon an embankment, and the country continues to display the same exuberant fertility.

"To check the aberrations of the rivers in this part of the country from their channels, a catastrophe which used formerly frequently to occur, a general system of embankment has been adopted; and the Po, Adige, and almost all their tributaries, are now confined between high artificial banks. The increased velocity acquired by the streams thus closed in enables them to convey a much larger portion of foreign matter to the sea; and, consequently, the deltas of the Po and Adige have gained far more rapidly on the Adriatic since the practice of embankment became almost universal. But, although more sediment is borne to the sea, part of the sand and mud, which in the natural state of things would be spread out by annual inundations over the plain, now subsides in the bottom of the river channels; and their capacity being thereby diminished, it is necessary, in order to prevent inundations in the following spring, to extract matter from the bed, and to add it to the banks of the river. Hence it happens that these streams now traverse the plain on the top of high mounds, like the waters of aqueducts, and at Ferrara the surface of the Po has become more elevated than the roofs of the houses. The magnitude of these barriers is a subject of increasing expense and anxiety, it having been sometimes found necessary to give an additional height of nearly one foot to the banks of the Adige and Po in a single season."—*Lyell.* "The practice of embankment was adopted on some of the Italian rivers as early as the 13th centy. The deltas of the rivers falling into the upper part of the Adriatic have gone on rapidly increasing within the period of history. From the northernmost point of the Gulf of Trieste, where the Isonzo enters, down to the S. of Ravenna, there is an uninterrupted series of recent accessions of land, more than 100 m. in length, which within the last 2000 years have increased from 2 to 20 m. in breadth. The Isonzo, Tagliamento, Piave, Brenta, Adige, and Po, besides many other smaller rivers, contribute to the advance of the coast-line, and to the shallowing of the gulf. The Po and the Adige may now be considered as entering by one common delta, for two branches of the Adige are connected with arms of the Po.

"In consequence of the great concentration of the flooded waters of these streams since the system of embankment became general, the rate of encroachment of the new land upon the Adriatic, especially at that point where the Po and the Adige enter, is said to have been greatly accelerated. Adria was a seaport in the time of Augustus, and had in ancient times given its name to the gulf; it is now about 20 Italian or geogr. miles inland. Ravenna was also a seaport, and is now about 4 m. from the shore. Yet even before the practice of embankment was introduced, the alluvium of the Po advanced with rapidity on the Adriatic; for Spina, a very ancient city, originally built in the district of Ravenna, at the mouth of a great arm of the Po, was, so early as the commencement of our era, 11 m. distant from the sea."—*Prin. of Geol.*, i. 435. The length of the course of the Po is 410 m., and the superficial extent of the basin drained by it is 22,656 geo. sq. miles. (The basin drained by the Thames is 6400 geo. sq. miles, that by the Severn 4000.)

Steam navigation has been of late years introduced on this noble river, but by no means to the extent to which it might be carried for the transport of merchandize, owing to the unsettled regulations of the Rivierian provinces, and the neglected condition

of the navigable channel. In 1845 the steamer Contessa Clementina, leaving Venice, ascended the Po to the mouth of the Ticino near Pavia; it was the first of a fleet of steamers belonging to a Venetian company, presided over by Count Mocenigo, built for the purpose of carrying on a regular navigation between Venice and the provinces bordering on the Po and its affluents. The navigation of this great artery of Northern Italy has of late attracted much of the attention of the Austrian government.

1 Polesella.

Reach the Po, which divides the Austrian from the Papal territory.

Cross at *Ponte di Lago Scuro*, by a flying bridge. The Papal Dogana will give but little trouble, and a civil word and a small bribe will remove all difficulty.

2 Ferrara. { See *Handbook for Central Italy.*

Inn: The Tre Mori is much improved; it is now good, 1845.

ROUTE 28.

VENICE TO TRIESTE.

Railway trains leave Venice for Treviso 4 times a day, performing the journey of about 16 m. in less than an hour. The line of railroad to Treviso separates from that to Padua (Rte. 26) at Mestre.

Treviso, the ancient Tarvisium (*Inns:* Albergo Reale; Quattro Corone), a city of 18,600 Inhab., on the Sile, a tributary of the Piave. Treviso was formerly capital of the Trevisan Mark, as it still is of the province of the same name, and a Bishop's see; it is situated in a very fertile territory, and possesses flourishing manufactories of cloth, paper, &c. The Duomo, or old cathedral, dedicated to St. Peter, though unfinished, is a fine building, with its five cupolas. It contains a chapel covered with good frescoes, by *Pordenone*. There is an altar-piece by *Titian*, representing the Annunciation, and a curious picture representing a procession of the Trevisan authorities, by *menici*, a native artist. The Gothic church of San Nicolo contains paintings by *Gian Bellini* and *Paris Bordone*, and a somewhat celebrated one by *Marco Pensabene*, erroneously attributed to *Sebastian del Piombo*. In the Monte di Pietà there is a fine picture by *Giorgione*, the Entombment of Christ, said to have been his last work, and even finished by *Titian*. The Palazzo Publico and Theatre are fine buildings; the Villa Manfrini has extensive gardens.

The high road from Milan to Vienna, by the Ampezzo and Pontebba routes, joins that from Venice at Treviso; having crossed the great plain of the Trevigiano from Vicenza, passing through Cittadella on the Brenta, and Castelfranco, the country of Giorgione.

Two roads lead from Treviso towards Trieste, both joining again at Codroipo; the first and shortest through

Oderzo, a large village, the ancient Opitergium.

Manticano.

Motta, a town of 5000 Inhab., on the Livenza, which is from this point navigable. Scarpa, the celebrated anatomical professor of Pavia, was a native of this place.

San Vito, 1 m. from the Tagliamento, a flourishing town of 5000 Inhab., with linen and silk manufactories: there are some good pictures by *Pompeo Amalteo* and his master *Licinio*, in the choir of the hospital church.

The other or upper road from Treviso, which is that we shall follow, runs along the foot of the last declivities of the subalpine hills, and is more picturesque and interesting. Leaving Treviso, we arrive, by a broad well-kept road lined with villas, at

1 *Spresiano*, 3 m. beyond which we cross the Piave, on a wooden bridge of several arches.

1 *Conegliano* (*Inn:* La Posta, good). The town is surmounted by an extensive castle, that gives a fine appearance to it as it is approached. There are frescoes by *Pordenone*, now nearly obliterated, on the outside of several private houses in the town; in the Duomo is an altar-piece of Cima da Conegliano,

a native of the place. Conegliano gave a ducal title to the oldest of Napoleon's Marshals, Moncey. On leaving Conegliano we pass under a triumphal arch, erected in honour of the late Emperor Francis I. of Austria. 3 m. farther the great road by the valley of Cadore, and the Ampezzo pass to Inspruck, branches off to the l. (See *Handbook of S. Germany*, Rte. 228).

1½ *Sacile* (*Inn:* La Posta), a town of 3700 Inhab., on the Livenza. It retains some traces of its former importance, being surrounded by a good wall and ditch; the palace of the Podestà is a considerable building.

1 *Pordenone* (*Inn:* La Posta, good) contains 4000 Inhab., and is supposed to occupy the site of the Portus Naonis of the Romans. It contains a large paper-mill on the Noncello torrent; Giovanni Antonio Licinio, called the Pordenone, was born here in 1483; there is a picture of St. Christopher by him in the principal church.

1¾ *Codroipo* (*Inn:* Il Imperatore). Here the two roads from Treviso join. Half way between Pordenone and this place the Tagliamento is crossed upon a wooden bridge, 1130 yards, or nearly two-thirds of a m. long, the bed of the river being here upwards of a m. wide, and a real "Sea of Stones," showing the changeable nature of the river's course. From the Ponte della Delizia, on the l. bank of the Tagliamento, a road branches off to the l., and, following it, leads to Osoppo, a fortified town, and Venzona, and by the Val di Ferro to Pontebba, and thence to Villach by the Valley of the Drave to Vienna. (See *Handbook of South Germany*, Rte. 250.) From Codroipo the post-road makes a considerable détour to Udine, but a more direct one passes across the plain to Palma Nova, a very strongly-fortified town, 3 m. W. of the river Torre. The road from Codroipo to Udine passes through Basagliapenta and

Campo Formio, or more properly Campo Formido, where the treaty between General Bonaparte and the Emperor of Austria was signed in October 1797, by which Venice was so shamefully sacrificed by the French general, by being ceded to Austria—one of the deepest blots in the political history of Napoleon. The mean house in which this disgraceful act was perpetrated is still pointed out.

1½ *Udine* (*Inn:* L'Europa, good), a city of 20,000 Inhab., once a place of much importance as the capital of Friuli. It is still surrounded by its ancient walls. In the midst is the old town, also walled, and surrounded by a fosse of water. In the centre is the castle, on a height, said to have been founded by Attila. Udine presents so many features of resemblance in its buildings to the mother city, to whose rule it was so long subjected, as to merit the name of Venice in miniature: it has its grand square, its palazzo publico—a fine building on arches in imitation of the Doge's palace—the two columns, the winged lion of St. Mark, and the campanile with two figures to strike the hours. The cathedral, dedicated to the Virgin, in the Byzantine style of architecture, is the most interesting object in the town. The campanile dates from the 12th century. In the bishop's palace is a ceiling painted by *Giovanni d' Udine*, whose house still exists, and is remarkable from being adorned within and without with stucco ornaments, probably by himself. The castle on the height is now used as a prison; the view hence over the plains of Friuli is very fine. The Campo Santo is well deserving of a visit.

12 m. E. of Udine is Cividale, the ancient Forum Julii, interesting from its numerous Roman antiquities: its Duomo, or collegiate church, founded in 750, is a remarkable Gothic edifice. The archives contain some valuable ancient MSS.

1 *Percotto.*

1 *Romans.* Between Percotto and this post the direct road from Codroipo by Palma Nova joins our route at San Vito, one m. W. of the passage of the Torre. From Romans a road branches off on the l. to Gradisca, situated on the l. bank of the Isonzo, the road to Trieste crossing the same celebrated river, the theoretical bound-

ary of Italy, towards the N. E., by two branches at Sagrada.

1 *Montefalcone.* Hence the road runs near the Adriatic to San Giovanni on the Timavo, the ancient Timavus, ½ a m. from the coast,—perhaps the most northern point of the Adriatic.

1 *Santa Croce*
1 *Trieste*
} See *Handbook of South Germany* Rtes. 248 & 254.

An interesting excursion may be made to Aquileja either from Montefalcone or Palma Nova, the former 15, the latter 10½ m. distant from it. From Palma Nova the road passes through Strasoldo (3 m.), Cervigna (2½ m.), Terzo (2 m.), Aquileja (3 m.). Aquileia was in ancient times one of the most important provincial cities of Rome, and one of its strongest frontier fortresses, the chief bulwark of Italy towards the N.E. Augustus often resided at it, and its population was then estimated at 100,000 souls. It was taken by Attila in 452, and reduced to ashes by that ferocious barbarian, who caused it to be razed to the ground. It contains at present about 150 houses, and 1500 Inhab. Its climate is pestilential at certain seasons from the marshes in the midst of which it is situated. The Duomo, built between 1019-42, is a splendid architectural monument of the middle ages, historically remarkable as the metropolitan church of the Patriarch of Aquileja, whose stone throne, in which he was installed, is still preserved behind the altar. The crypt is very curious. Among the remains of antiquity are fragments of the palace of the Patriarch Poppo, who built the cathedral and a detached tower of sandstone. The Roman remains in the neighbourhood are very abundant; excavations are going on, and a local museum contains what has been recovered.

SECTION IV.

DUCHIES OF PARMA AND PIACENZA.

ROUTES.

ROUTE	PAGE
34. *Piacenza* to *Parma* . . .	356
35. Cremona to Parma, by *Casal Maggiore* and *Colorno* .	377
(TURIN to PIACENZA, 25 posts, Rte. 6.)	
36. Parma to Mantua, by *Guastalla*	378
37. Parma to Lucca, by *Fornuovo* and *Pontremoli*	379
(MILAN to PIACENZA, 8½ posts, Rte. 22.)	

PRELIMINARY INFORMATION.

§ 1. GOVERNMENT.

These two dismemberments of ancient Lombardy, which were bestowed by Pope Paul III. on his son Pier Luigi Farnese, remained in the possession of his descendants until the extinction of the male branch of that celebrated family in 1731, when they devolved to the Spanish branch of the House of Bourbon, in virtue of the inheritance of Elizabeth Farnese, the daughter of the last duke of that family, who had married Philip V. of Spain. This transfer was confirmed by the treaty of Aix-la-Chapelle; at the breaking out of the wars of the French Revolution these duchies were governed by Ferdinand the grandson of Elizabeth, and were invaded by Bonaparte in 1796. From that period they may be considered as dependencies of France, forming one of the Departments of the Regno d'Italia, that of the Taro. On the fall of Napoleon, Parma and Piacenza, to which Guastalla had been annexed, were made over to the Empress Maria Louisa for her lifetime by the Allied Powers at the congress of Vienna, and afterwards to revert to the descendants of the last dukes of the House of Bourbon, to whom in the mean time the duchy of Lucca had been given in compensation. On the death of Maria Louisa, in December, 1847, Duke Charles II. of Bourbon became Duke of Parma and Piacenza; but, having abdicated in favour of his son the year following, the present Duke Charles III. commenced his reign on the 27th August, 1849. In the event of failure of male issue in the reigning family, the duchy of Parma Proper is to revert to Austria, and that of Piacenza to the Crown of Sardinia.

The sovereignty of Parma now embraces the former duchy of that name, the duchy of Piacenza, and the district of Pontremoli, ceded to it by Tuscany on the sovereign of the latter country coming into possession of the duchy of Lucca. Guastalla, which formed a part of the possessions held by Maria Louisa, has been transferred to Modena.

The laws and coins of the united duchy are French; and the tone of the little court, from the long reign of the ex-French Empress, is equally Gallican, with a strong admixture of Austrian.

§ 2. NATURE OF THE COUNTRY.—INHABITANTS.—PRODUCE.

Parma, as a government, comprises the two small duchies of Parma and Piacenza, and the province of Lunigiana, with a population in 1850 of 494,790

souls. It is of a triangular shape, having the Po on the N. for its boundary, and the Apennines on the S. The portion of the plain of Lombardy which is comprised within Parma is watered by numerous canals, and is remarkably fertile. The mountainous districts are dry and rocky, but afford pasturage. The métayer system prevails; the engagements are not, however, free between the landlord and tenant; the administration favours and protects the latter, in order that he may not be forced to accept unfavourable terms, the landlord having only power to demand from the tenant to a specified extent delineated by the law. Pasturage is extensively followed. The farms are small, and the mode of cultivation is not in an advanced state, except in the plain country.

Many of the inhabitants of the mountain districts leave their homes annually to seek for employment during the agricultural season in Lombardy and Tuscany, and return with the money earned to maintain themselves and their families; others, for a much longer period, as itinerant musicians, &c. Most of those Italians with organs, &c., whom we see about our streets, come from the districts of Parma and Modena bordering on the Apennines. Whenever we find this migration to seek for employment abroad, the people may generally be considered as not in a favourable condition in their own country. This applies equally to the Irish and the Westphalian peasant; the one leaves his country for England, the other for the Netherlands, during harvest-time.

The trade of Parma is limited to the importation, chiefly through Genoa, of colonial produce for its consumption, British and other foreign manufactures, and articles of luxury, such as dress and ornaments.

The exports consist chiefly of cattle, hogs, sausages, and cheese, some silk, and a good deal of wine to the districts beyond the Po.

§ 3. Money and Posting.

The coin struck by Maria Louisa is very beautiful, and, as before observed, is similar to the French in value, differing only in the impression. The old lira of Parma is still in circulation; 97 of these are equivalent to 20 francs; but in ordinary dealing 5 lire of Parma are equal to a franc, a lira being thus 4 soldi. The Austrian coinage is current. The Tuscan paul passes for 12 soldi. The posting regulations are the same as in Austrian Lombardy. The passport must be viséd by the Austrian diplomatic authorities, and that is sufficient.

ROUTE 34.

PIACENZA TO PARMA.

(5 posts.)

Piacenza (*Inns:* Albergo di San Marco, known under the name of *Leone d'Oro*, as St. Mark is represented by his winged lion; the best, and tolerable: on the ground-floor of this inn is a strange collection of old paintings, but of no merit. Albergo d'Italia. La Croce Bianca).

Piacenza la Fedele, founded by the oian Gauls, received, it is said, from ıe Romans the name of *Placentia*, on account of its pleasing situation. It was one of the towns which revived the soonest after the invasions of the northern barbarians, and obtained an early share of the commerce which in the middle ages enriched the Italian towns. In the 10th century the fair of Placentia was the principal mart of the peninsula. The city now contains about 32,000 Inhab., a number which is not by any means in proportion to the ground covered by its circuit. Once a most opulent and splendid city, it now has a deserted aspect. The fortifications, even if in good repair, would not protect the city in modern warfare.

The most busy part of Piacenza is in the neighbourhood of the *Piazza de' Cavalli*, so called from the bronze statues of the two dukes, *Alessandro* and his son *Ranuccio Farnese*, which stand at either end of the terrace, in front of the *Palazzo del Commune*, or *Palazzo Publico*. "This building was erected by the merchants of Piacenza, and was begun in 1281. The lower part is of stone, and in the pointed style; the upper half is in the round style, and of brick, with terra cotta mouldings and ornaments. This building is one of the many instances which prove that the Saracenic style, finding its way through Venice, had in the middle ages a partial influence upon the architecture of Italy. The windows and the forked battlements of this building are in a Saracenic manner, and the Saracenic passion for variety appears in the dissimilarity of its parts, for the windows of the front are varied, and the two ends of the building are purposely made unlike each other. It is a noble building, in spite of its anomalies and mixture of different styles and materials."—*G. Knight.*

The statues were designed by *Francesco Mocchi*, a scholar of Giovanni di Bologna, and cast by *Marcello*, a Roman artist. They were decreed by the city on the occasion of the public entrance into Piacenza of Margherita Aldobrandini, the wife of Ranuccio, and were executed at its expense, at a cost, exclusive of the pedestals, of 44,107 Roman scudi, then equivalent to about 7200*l.*, but at the present period to a much larger sum. The statue of Ranuccio was erected in 1620, that of Alessandro in 1624. Ranuccio is in an attitude of command; Alessandro is reining in his steed. The rider has pulled up the horse; but the speed with which they have been proceeding is seen by the flutter of his drapery and the housings and mane all carried out by the wind. "These statues obtained for Mocchi a wide reputation at the time, and must be allowed a place amongst the great works in bronze; but Cicognara observes that Mocchi was carried away by the passion for singularity which turned the heads of so many artists in the 17th century. In consequence, there is too much flutter both in the horses and in the men; and the statues possess neither the repose nor the simplicity which constitute the truly beautiful in art." —*G. Knight.* These colossal statues, instead of being formed of several pieces, are cast at one jet. There are perhaps no other examples of groups of equal size thus cast.

The traveller here first becomes acquainted with the countenances of the Farnese family, whose elevation so deeply tarnishes the Papal tiara. Alessandro, who succeeded to his father Ottavio in 1586, and died 1592, is the "Prince of Parma" whose name was so familiar in England in the reign of Elizabeth, as, for example, in the famous old ballad on the "Armada:"—

> Their men were young, munition strong,
> And, to do us more harm a,
> They thought it meet to join their fleet
> All with the Prince of Parma,
> All with the Prince of Parma.

He was bold and enterprising Governor of the Low Countries, he served Philip wisely and prudently; and, as a general, was less sanguinary than the other captains of his age. He died in 1592 at Arras, in consequence of the wounds which he had received at the siege of Rouen, his services having been transferred to France for the purpose of assisting the party of the League. The bas-reliefs upon the pedestal represent the taking of Antwerp (1585), and the raising of the blockade of Paris (1591). The Prince of Parma had been despatched by Philip to assist the party of the League; and this achievement was followed not long afterwards by Alessandro's retreat. Alessandro was succeeded by his son Ranuccio. Gloomy, suspicious, covetous, and merciless, Ranuccio was constantly in dread of the vengeance of the nobility, whom he insulted and oppressed; and a supposed conspiracy enabled him, in 1612, to wreak his vengeance. On the 19th May in that year a scaffold was raised against the windows of the Farnese

palace; and Barbara San Vitali, Countess of Colorno, was brought forth, shown to the people, and beheaded; she was followed by the noble Pio Torelli—his head fell also; San Vitali, Marquis of Sala, succeeded, and four others of the chief families. The execution lasted four hours, the duke looking on with grim delight. He wished to extirpate the families; and we dare not repeat the treatment inflicted upon the children of San Vitali. The son and nephew of Torelli escaped; and the latter, taking refuge in Poland, and having married the heiress of the family of Poniatowski, became the ancestor of the last unfortunate King of Poland.

The *Duomo* stands at the end of the long, narrow "Contrada dritta," which proceeds in a straight line from the Piazza. Though not of remote date, having been consecrated by Pope Innocent II. in 1132, it is, excepting some interpolations of the 15th century, in an ancient Lombard style. The porches are curious. In the archivolt are sculptured various figures, emblematical of the heavens and elements; amongst them are the twelve signs of the zodiac; the sun and the moon; stars, planets, and comets, and winds. The pillars of the portals stand upon combinations of crouching figures, together with the usual lions, and the whole exterior is full of curious details. A window in the apse is remarkable, the moulding of the archivolt standing free from the wall, with which it is connected by four grotesque heads. The interior is in a Lombard style, with wide spreading arches rising from massy columns, with bold plain capitals: over the crown of each arch a statue is let into the wall, and on most of the pillars are small tablets, representing workmen of various descriptions, a wheelwright, a carpenter, a smith, and many others, denoting the *Crafts* who contributed to the expense of erecting the building. The choir retains its stalls of rich *intarsiatura;* massy, bossed choir-books; and its twenty-four canons, who, with diminished means, still retain their station in the cathedral. The paintings are of a superior order. Six of the eight sides of the cupola are painted in fresco by *Guercino;* two, namely, the E. and N.E. compartments, supposing the church to stand exactly E. and W., are by *Morazzone.* A nearer view of them may be obtained from the colonnade which runs round the top of the drum, but the ledge is rather narrow, and has no hand-rail. The subjects are:—four Prophets, four Sibyls, choirs of Angels, and Biblical subjects. "Guercino gives at all times too picturesque a character to his subjects to attain much elevation, but here he has, to a certain extent, risen above this. These frescoes have been injured in a peculiar manner,—birds getting into the dome have flown against and scratched them."—*C. Wilson.* "The Guercino frescoes are very remarkable for their great power in colour and skill in execution of fresco on a large scale, and have less of the heaviness usually pervading the works of this master. At the great distance from which they must be seen from the floor of the cathedral, they are quite satisfactory, and fine specimens of interior decoration."—*C. W. C.* Lower down are figures of Charity, Truth, Chastity, and Humility, by *Franchini.* "In the tribune are frescoes by *Agostino* and *Ludovico Caracci,* full of academic power and skill, showing great knowledge of the human form and much grandeur of contour; the colours are distemperlike, but *in as perfect preservation as if but just done.* In the apsis is the Ascension of the Madonna, encircled by Angels, by *Agostino Caracci;* in preservation, and execution of its kind, quite complete, and full of skill; and in the arch above this are colossal figures of angels, grand but academic in treatment. Three of the four compartments in the vaulting above the high altar are by *Ludovico Caracci,* similar in design and treatment."—*C. W. C.* The subjects are—the Souls of the Just in Hades, and the Angelic Hierarchies. The fourth compartment is by *Camillo Procaccini;* the subject, the Assump-

tion of the Virgin. By the same artist are the Visitation and the Descent of the Holy Ghost, on the S. wall of the chancel above the arches. By *Andrea Sirani* is a strange painting of the 10,000 crucified Martyrs. According to the legend they consisted of an army of 9000 Roman soldiers, commanded by Primicerius and Helias, who were miraculously converted to Christianity, and of 1000 more of the troops sent against them who followed their example. Their persecutors were the Emperors Hadrian and "Antonius," and the crucifixion took place by the advice of King Sapor. In a chapel at the end of the N. aisle is a picture, which has become very black, of St. Martin and the Beggar, by *Ludovico Caracci.* By *Fiamenghino*, a St. Francis, and a Resurrection. Over the doorway is a Gothic tablet, or rather series of tablets, full of details.

The *Scurolo* is like that at Parma, a complete and well-lighted church, with transepts and choir, and numerous columns with varied capitals.

To the *Campanile*, a plain brick tower of about 200 ft. in height, is affixed a large projecting cage of iron, put up by Ludovico il Moro in 1495, and, as the tradition goes, for the purpose of exposing state prisoners to the gaze of the multitude.

The *Church of San Francesco Grande*, near the Piazza de' Cavalli, was built by the Fraciscans in 1278. The exterior is partly in the Romanesque style; in the interior it exhibits a Gothic style. The Altar is richly plated with silver. The Cupola of the Altar of the Conception is well painted in fresco by *Malosso.*

Church of Sant Antonino, the original Cathedral of Piacenza, founded A. D. 324, as it is said upon the spot where St. Barnabas preached to the people, rebuilt in 903, and again 1104, and much altered and added to at various subsequent periods, lastly in 1562, so that only one portion of its mediæval architecture now remains, namely, the curious entry called "*Il Paradiso.*" The Sanctuary and Choir are painted by *Camillo Gavassetti* of Modena, who died in 1628, at a very early age, and few of whose paintings are found except in his native city. These pictures are principally subjects from the Apocalypse, and were admired and studied by Guercino. The drawing is exaggerated and mannered. *Gavassetti* is one of the numerous artists who, having painted but little in oil, are little known. An ancient painting upon wood of the 14th centy. should also be noticed as curious; it represents the incidents from the life of the patron saint.

Church of San Savino, founded in 903, and rebuilt in the 15th centy. The crypt is probably as old as the 10th centy.: the pavement is tessellated, representing the Signs of the Zodiac. In the church are good specimens of *Nuvolone* and *Zucchero.*

Church of San Giovanni in Canale, founded by the Knights Templars. In the cloisters are some curious fragments of paintings of very early date. The building, which is spacious, contains a San Giacinto by *Malosso*, and some productions of modern artists. Here is a fine tomb of the Count of Montalbo, Orazio Scotti, by *Algardi.*

Church of Sant Agostino, desecrated and closed, and in danger of demolition. This church, by *Vignola*, is a very noble fabric. The nave is supported by 34 Doric columns, each granite shaft being of a single stone.

Church of San Sepolcro, by *Bramante*, and a beautiful specimen of cinque-cento architecture.

Church of Sta. Maria della Campagna, also by *Bramante;* but a portion has been pulled down and rebuilt, and the previous proportions of the interior spoiled. This alteration occasioned the destruction of several frescoes by *Campi.* The frescoes of this church, though little known, are excellent. "In this church is a cupola and chapel painted in fresco by *Pordenone*, showing to what extent colour may be carried in fresco. The orange and blue, azure and gold, purple and red are as rich as in the Venetian pictures, and similar in treatment: the

design not more severe, and with the same fierce dash in execution. On the l. of the western door on entering there is a small fresco of St. Augustine (done as a specimen previously to his being engaged to put his hand to the larger works), more complete and careful in finish, and very beautiful in colour; the rosy tints and luscious fulness in the flesh are as fine as can be."—*C. W. C.* This fresco has been wantonly injured and scraped off; as has also one further on, in a chapel on the l. hand, representing St. Catherine disputing with the Pagan philosophers. This last is rather inferior in design to the rest of Pordenone's works in this church. On the wall at right angles with it is an oil picture of the Marriage of St. Catherine, also by Pordenone, which has become black and unintelligible, while the fresco is still clear. This picture the French were unable to remove; because, when they attempted to roll up the canvas, the painting, which was executed upon a prepared ground of plaster or *gesso* spread to the thickness of about ¼th of an inch on the canvas, broke and fell off. Opposite to St. Augustine is a St. George, painted by *Gatti* as a specimen, when contending with Pordenone for the execution of the frescoes of this church; it is wretched. "The cupola is likewise by *Pordenone;* it is divided into 8 panels which contain Scripture subjects. Immediately under the circular opening of the lantern, and on the bands which divide the panels, are painted small compositions of children playing with animals among festoons of flowers of exquisite colour and fancy. Below the dome, on the frieze of the entablature, from which it springs, is a circle of small frescoes from the heathen mythology, in which the painter has evidently revelled."—*C. W. C.* Subjects which are thus so incongruously mixed with Scripture subjects are: 1. Neptune and Amphitrite with sea monsters; 2. Rape of Europa; 3. Silenus drunk, borne by Fauns and Satyrs; 4. Bacchus with Fauns and Satyrs; 5. Hercules strangling the Serpents, and other figures expressive of his Labours; 6. Jupiter hurling lightning at the Giants; 7. Diana hunting with Nymphs and Satyrs; 8. Venus and Adonis, with Cupids, Nymphs, and Satyrs. "In these the painter's fancy and fire are unfettered." On the piers, which alternate with pillars in supporting the entablature, are figures called apostles, said to be by Pordenone, but very inferior to the paintings in the dome, and resembling more the works of *Bernardino Gatti*, called *Sojaro*, who painted the drum below these piers with Scripture subjects. The pendentives are painted by *Pordenone*. These frescoes may be seen exceedingly well from the terrace which runs round the drum, behind the pillars and piers, and which is very wide. In a series of Scripture histories on the arches of nave and choir, the best are,—Tobias and the angel Raphael, *Daniele Campi;* Ruth and the Reapers, *Tiarini;* and several by *Gavassetti*, of which Rachel and Rebekah, and some subjects from the history of Tobit, are the most striking.

The Church of San Sisto was rebuilt in the 16th centy. If formerly contained Raffaelle's celebrated *Madonna di San Sisto*, which, in 1754, the monks sold to the King of Poland for about 12,000*l.* Amongst the paintings which remain are the Slaughter of the Innocents, *Camillo Procaccini;* Sta. Barbara, *Palma Giovane;* The Martyrdom of St. Martin, *Bassano;* the Martyrdom of St. Fabian and St. Benedict, *Paolo* and *Orazio Farinata*. The monument of Margaret of Austria, wife of Ottavio Farnese, is rich but heavy; it was sculptured by *Giacinto Fiorentino*. The *intarsiatura* of the stalls of the choir is very elaborate and good of its kind.

The ancient *Palazzo Farnese*, built by Margaret of Austria, from the designs of *Vignola*, has been a most sumptuous edifice, and the remains of its splendid ornaments may be traced on its degraded and dilapidated halls. The French employed it as a barrack.

The Citadel, a regular pentagon, was begun by Pier Luigi Farnese in 1547. It is now permanently occu-

pied by an Austrian garrison, and has been greatly strengthened by new works since 1848.

The charitable institutions of Piacenza are still very numerous and important. One (amongst many) may be instanced as interesting to the cursory traveller. It is the *Instituto Gazola*, founded for the maintenance and education of young females, who also receive marriage portions. The pupils are all taught drawing, and the house contains a very good collection of objects useful for instruction in the fine arts.

The walk round the decayed ramparts of Piacenza offers some fine and peculiar views; the masses of the churches and palaces within, the distant Alps and Apennines, and the glimpses of the Po, studded with willowy islands.

Neighbourhood of Piacenza. A very interesting excursion may be made to *Velleia*, the Pompeii of Northern Italy, which lies somewhat to the E. of S. of Piacenza; but it cannot be posted, and a part of the road is scarcely practicable for any carriage, excepting the vehicles of the country; the distance is about 20 miles. It lies through the following places.

San Polo, formerly the fief of the ancient family of *Anguisola*, whose castle is still standing.

San Giorgio, hard by the torrent Nura. Here is a large and fine ancient castle, and a palazzo from the designs of *Vignola*, both belonging to the noble family of the Scotti.

Rezzano, near which is also a feudal castle, now dismantled. *Badagnano*, where the carriage-road ends.

The track now leads to the fertile and picturesque valley of the Chiero, and passes by a spot about ¾ of a mile from Velleia, where flames, formed (as it is supposed) by the combustion of carburetted hydrogen gas, are constantly issuing from the ground; and you soon come in sight of the *Monte Moria* and *Monte Rovinazzo*, anciently one mountain, but severed by the fall of the vast masses by which the city was destroyed. It is conjectured that the summit contained a lake, and that the waters, percolating through a lower stratum of clay, detached the superincumbent rocks and soil, which, as at Goldau, slid down and covered Velleia in their fall. And it is remarkable that the names of both the hills have reference to the catastrophe; Rovinazzo being derived from *rovina*, and *Moria* from *Morte*. No medals have been found of a later date than Probus; and hence we may conclude that the catastrophe took place in or not long after his short reign.

Velleia, though it must have been a city of considerable note, is nowhere directly mentioned in any existing ancient writers; but there is a remarkably curious indirect notice of it in Pliny. It is in relation to the census of the Roman empire taken by Trajan, on which occasion there were found to be at Velleia six persons exceeding 110 years of age, four of 120, and one of 140. The subterraneous treasures were first obscurely known in the 17th century; and for a long time those who were in possession of the secret worked the mine with much profit: the larger bronzes went to the bell-founders, coins and ornaments to the goldsmiths of Piacenza; but in 1760, the circumstances having been made known to the Infante Don Philip, then Duke of Parma, the excavations were begun scientifically, and in the course of five years as many statues, inscriptions, and smaller antique articles were found as have filled the museum at Parma, hereafter described. An amphitheatre, temples, a forum, have been discovered; none of the walls are more than 10 ft. in height, the mighty crush having thrown down the upper part. The excavations have not been regularly or systematically pursued since 1765. Maria Louisa intended, it was said, to pull down and rebuild a church which, as is supposed, stands over one of the principal buildings.

We now return to the main road from Piacenza to Parma, which, upon quitting the gates of the city, is the celebrated Via Emilia, so called from

Emilius Lepidus, who constructed it B. C. 187. This road took a wide circuit from Bologna, passing through Modena, Parma, and Piacenza, to Milan. Other branches are more doubtful; in this portion it generally follows a straight line; and when we see the track diminishing and losing itself in the far perspective, we are constantly reminded of the journey of William of Deloraine,—

"Straight to the right before him lay,
For many a mile, the Roman way."

San Lazzaro, so called from an ancient hospital for lepers, upon the site whereof is now erected an extensive and important ecclesiastical seminary. The celebrated Cardinal Alberoni left all his property to this institution. Besides the students it supports many poor. The college contains some good pictures. The Legend of the Apparition of our Lord to St. Francis, by *Zuccaro;* a Virgin and Child, by *Pietro Perugino;* two paintings of Soldiers, by *Borgognone;* his own portrait, by *Caravaggio*. In the church is the monument of the Cardinal benefactor. The whole institution is conducted upon the kindest and most liberal principles.

Ponte Nura, near which were discovered the mosaic pavements now in the Museum at Parma.

Cadeo, whose name, like San Lazzaro, is a memorial of ancient piety; for here, in 1110, one Gisulphus, a Placentine citizen, founded a hospital, *Casa di Dio*, or *Ca' Deo*.

Fontana fredda, now a very small village, but anciently the seat of the Lombard kings. Here Theodoric the Ostrogoth had a palace, and the spring, truly answering to its present name, is in ancient chronicles called "Fons Theodorici." He is supposed to have founded the now parochial church of San Salvatore.

Cross the torrent *Arda*, remarkable for the variety of its pebbles; jasper, quartz, onyx, and dendritic stones.

Here the landscape begins to vary. On leaving Piacenza you first pass through rich meadows almost perfectly flat, divided by hedges and a few vines, the blue and purple Apennines being in the far-distant horizon. But vines now increase rapidly, and you obtain a better view of the southern wall of the plain of Lombardy. In this district is grown the *Vin Santo*, the best of the wines of this district: it is clear and pure, "blood red," but without much strength or flavour.

2 *Fiorenzuola*, a small but rather active town, nearly square in form. It is supposed to be the Fidentia of antiquity. It has many mediæval relics. To one tower many chains are pendent, to which, as it is said, criminals were bound. Small as the place is, it was once rich in conventual and ecclesiastical establishments. The principal church, *San Fiorenzo*, is still collegiate. The carved work of the choir is remarkable; and the Sacristy contains some curious relics of ancient art, amongst others a fine *Niello*.

Velleia may be reached from Fiorenzuola: the road is shorter than from Piacenza. but it is not so good. It passes through *Castell' Arquato*, which stands on the bank of the Arda, a decayed but interesting town. The *Palazzo Publico* is a fine and perfect Gothic building. Near Castell' Arquato is the *Monte Zago*, abounding in fossil shells and marine animal remains in the highest state of preservation. Some yet retain the stains of the flesh which decayed upon them. The *Cortesi* collection was principally formed from fossils found in this neighbourhood.

From Fiorenzuola you continue upon the straight Roman road to *Alseno*, the centre of a territory remarkable for its fertility in this most fertile region.

The country on the l. extending to the Po was once called the Stato Pallavicino, from that illustrious family, now so scattered over Italy, who held the sovereignty of it. Its chief town, Busseto, was erected into a city by Charles V., and was the place of a conference between that sovereign and Paul III. The other towns are Corte

Maggiore and Soragna, on the road from Cremona to Parma (Rte. 35).

1 *Borgo San Donino* (*Inns:* Croce Bianca, opposite the Duomo, fairly good;—Angelo, the last house going S. in the town, also fairly comfortable and civil; but it is necessary to fix with the landlord the price of your accommodation, for, not having much custom, he makes the most of what he can catch). This small city, often noticed in the mediæval history of Italy, contests with Fiorenzuola the honour of being the ancient Fidentia. The castle and towers, which so often enabled the inhabitants to defy the power of Parma, have long since been levelled with the ground.

The principal vestiges of mediæval antiquity which the city still retains are the Gothic *Palazzo Publico* and the *Duomo*. "San Donino, in whose honour this church was erected, was a soldier in the army of the Emperor Maximian, and served under his orders in Germany. Donino, with many others, became a Christian; and when Maximian issued an edict, ordering all persons to renounce the Christian faith on pain of death, Donino fled, but was overtaken near the river Strione, by the emissaries of the tyrant, and immediately put to death. Near that spot there was at that time a village called Julia.

"In 362 the Bishop of Parma, admonished by a dream, sallied forth and discovered the body of Donino—known to be that of the martyr by an inscription found on the spot, and by the sweet odour which issued from the grave. A chapel was immediately erected to receive the holy remains: and we learn from a letter from St. Ambrose to Faustinus that the village of Julia had changed its name into that of San Donino so early as 387.

"From that time the shrine of St. Donino became one of the most frequented in Italy, and received oblations which led to the construction of a temple on a larger scale. The existing church is a large building, and has undergone various alterations. The oldest part of it is in the Lombard style; but the very curious and rich façade belongs to times subsequent to those of the Lombard—to times when the imitation of the Roman bas-reliefs succeeded to the monstrous imagery of the 7th and 8th centuries. No record remains of the period at which this façade was erected; but there are various circumstances which give us reason to believe that it cannot be older than the 12th century. The barbarous character of the sculpture, the neglect of all proportions, the heads as large as the bodies, might seem to indicate a remoter antiquity; but there is a bas-relief over one of the gates at Milan, known to have been executed at the close of the 12th century, which is no less rude, and which proves that the arts of Italy, down to that period, continued to be in a state of the lowest depression. The projecting portals, the pediment over the doors, the pillars resting on animals, are all features of the latter part of the 11th and of the 12th century. Those were times in which public tranquillity was beginning to be restored, and in which the labours of ecclesiastical architecture were entirely resumed in every part of Italy. At no great distance from S. Donino the cathedral of Piacenza was rebuilt in 1122, the façade of which exhibits a composition of much the same character; and bas-reliefs of the same kind, though somewhat more skilfully executed. In the still more immediate neighbourhood of this church the cathedral of Parma was rebuilt in the latter part of the 11th, and the beginning of the 12th century. Nothing can be more probable than that the emulation excited by these adjacent works should have prompted the addition of the existing façade to San Donino's shrine."—*G. Knight.*

There is a good deal of mediæval sculpture, curious to the antiquarian. In one of the lateral porches, the porch of *Taurus*, the heads of bulls are introduced; in another, the porch of *Aries*, the pillars rest upon kneeling rams, and the ram's head is introduced in the capitals, while the sun—represented by a radiated human head—appears in the archivolt. Some sculptures of the porches are avowedly taken from Scripture history; others as avowedly no

"Fortis Ercoles" is wrestling with the lion. A square tablet, containing the figure of a woman in a chariot drawn by dragons, holding a torch in either hand, is the same design which at San Marco at Venice is called Proserpine. It is in the same singular flat workmanship. Among the sculptures dotted on the walls of the apsis are the hunt of the soul by the Demon, under the hieroglyphic of the stag and the hounds; and the "Petra Solis," exhibiting the sun, followed by an inscription in uncial letters, which only one *Prete* could understand. The interior of the cathedral, which is scarcely altered, is as interesting as the exterior. The crypt is among its antique singularities.

Borgo San Donino contains a large *dépôt de mendicité* established by the French, rendered necessary by the suppression of the convents whose buildings they occupy.

Rovacchia Codura, on the torrent Rovacchia, where a church marks the site of a deserted village.

Parola, where a certain Podestà of Parma built a castle, for the purpose of keeping the "Borghigiani" in check. The traces of the ruined building are in the fields to the S. of the road, and the situation so struck Ariosto, that he has described it in the following stanza:—

"Giacea non lungi da Parigi un loco,
Che volgea un miglio, o poco meno intorno,
Lo cingea tutto un argine non poco
Sublime, a guisa d' un teatro adorno.
Un castel già vi fu, ma a ferro, e a foco
Le mura e i tetti, ed a rovina andorno.
Un simil può vederne in su la strada,
Qual volta a Borgo al Parmigiano vada."
Orlando Furioso, cant. xxvii. 47.

1 *Castel Guelfo*, a small place, with the fine ancient castle from whence it derives its name. One portion is in ruin, other portions are partly modernized; but the bold projecting machicolations still remain, as well as the original outline, testifying to its feudal grandeur. The walls are now covered with ivy. The castle was, at one time, called *Torre d' Orlando*, not from the Paladin, but from *Orlando Palavicino*, who held it for the Ghibelline party; but being besieged and taken (1407), by *Ottone Terzi*, the Lord of Parma, and a great leader of the opposite faction, he denominated it *Castel Guelfo*, in honour of the victory which he had obtained.

Reach the banks of the *Taro*, from autumn to spring a fine and rapid torrent rushing to join the Po, whilst in the summer, the wide waste of the stony bed marks the extent of its stream at other seasons. This stream is of considerable note in ancient geography, as having been the boundary between the Gaulish and the Ligurian tribes. In the autumn it swells with sudden and impetuous fury, and during the whole winter season the passage was here attended with much difficulty and peril. Such dangers so often occurred during the middle ages, that bridge-building was undertaken as a work of Christian charity: and, somewhat like the *Pont Saint Esprit*, the first bridge over the Taro was erected some time after 1170, by the exertions of a poor hermit of Nonantola, who, stationing himself by the side of the Via Emilia, begged until he collected sufficient money to build it. But, after sustaining repeated damage from the violence of the Taro, the hermit's bridge was finally carried away in 1345, and ill replaced by a ferry, dangerous and inconvenient, even till our own times. The present really magnificent bridge was begun by Maria Louisa in 1816, and completed in 1821. It is about 2350 ft. in length (or nearly double that of Waterloo bridge), and composed of 20 arches. Colossal statues of the four principal streams of the duchy, the Parma, the Taro, the Enza, and the Stirone, resting upon their urns, adorn the abutments at each end; and it is in most respects a work worthy of the best times of Italy.

From this spot, and during the remainder of the journey for 25 m., the views of the Apennines, ranging along the southern horizon, are fine; bold, though not craggy, hill above hill, coloured with tints of purple and blue. The costume of the female peasants is here rather uncouth: they are concealed in great cotton cloaks with frilled borders—a species of German or Flemish attire.

San Pancrazio: this district abounds

in quails. The road runs on in a perfectly straight line to Parma.

1 PARMA. *Inns:* Albergo della Posta, good, in the main street. Il Pavone, a well-conducted house in an out-of-the-way corner of the Piazza. This capital, whose population now exceeds 41,000, approaches to an oval shape, which it has retained from remote antiquity; for, founded by the Romans, or rather converted into a Roman colony, B.C. 187, it is said to have been called *Parma*, from its similarity in shape to that species of target or shield. When the city was under the immediate authority of the popes, it was represented by a female figure sitting upon a pile of shields, and holding a figure of Victory, with the inscription of *Parma aurea.* But the torrent Parma, which divides the city, most probably gave its name to the buildings which arose upon its shores.

Parma suffered from the earthquake in 1832, and several houses were so far injured as to require being rebuilt; and improvement is going on here as well as elsewhere. The Roman Via Emilia crosses the *Piazza Grande* in the centre of the city. This piazza is principally formed by public buildings, the *Palazzo del Governo* with its campanile, and the *Palazzo del Commune.* So complete has been the subversion of the ancient colony of Lepidus, that a few inscriptions are all that remain of the Roman age. The name of Parma is connected with some of the principal events in the Lombard league; but little of its mediæval character remains, except in the fine group formed by the *Duomo*, the *Baptistery*, and the *Campanile*, which stand close to one another, a little to the N. of the main street, at the 2nd and 3rd turning after leaving the Piazza Grande.

First, as to the *Duomo:* the exterior of the W. front is almost unaltered. The transepts and the choir are Lombard, and the centre is crowned by an octagon tower and dome. In the great portal the peculiar Lombard style will be recognised. The building was consecrated by Pope Pascal II. A.D. 1106; many portions are much later. The colossal lions of red marble, the one grasping the serpent, the other the ram, were sculptured in 1281 by *Giambono da Bisone.* The sun mystically placed in the keystone of the circular arch, the months on either side; the hunt, the allegory of the pursuit of the soul by the fiend, in the architrave, are curious: and some Roman inscriptions built up in the walls indicate perhaps how many more are concealed in its core or beneath its foundations. One, in elegiac verse, apparently of the Lower Empire, has elegance.

The interior, deducting some Gothic interpolations and some modern additions, is in a fine Lombard style, and the arrangement of the triforium is remarkable: "The vaulting of the nave is elliptical; a circumstance I do not remember having met with elsewhere in a building of this era."—*Woods.* Magnificent but perishing frescoes cover the walls. The most important of these cover the cupola, and were executed by *Correggio* between the years 1526 and 1530. The subject is the Assumption of the Virgin. The painter has imagined that the octagon form, from which the cupola rises, embraces the space of earth in which was the sepulchre of the Madonna; for this purpose, upon the octagon itself, from whence the great vault springs, runs a balustrade, and upon that is a candelabrum at each of the 8 angles, with a number of boys between engaged in lighting the wax tapers, or burning incense and odoriferous herbs. In front of the balustrade, and also on the base of the cupola, stand the Apostles disposed around looking upwards with astonisment, and as if dazzled by the great light of the Celestial Host, who transport the Virgin; and above, Heaven appears open to receive her. The Angel Gabriel descends to meet her, and the different hierarchies of the blessed circle around him. In the four arches under the cupola are represented the Four Protectors of the City of Parma—St. Hilary, St. Bernard, St. John the Baptist, and St. Thomas; each occupies an arch, attended by Angels, symbolical of the virtues of the Saint, and with the emblems and ornamen-

of his dignity. St. John, holding a Lamb upon his lap; angels around darting, as it were, through the clouds: St. Thomas, also surrounded by angels, some bearing exotic fruits, emblematical of this apostle's labours in India; St. Hilary, looking down upon the city with an expression of kindness and protection; while St. Bernard, kneeling, is imploring on its behalf. This magnificent work, which occupied so many years of the artist's life, was poorly paid and inadequately appreciated. He was much teased and thwarted by the cathedral wardens: one of them told him that he had made a "hash of frogs," *un guazzetto di rane*. This great work of Correggio is remarkable for its chiaroscuro, confined indeed, as compared with his oil pictures, to a light scale, especially in the upper portions; for its wonderful foreshortenings; and for the extensive range in the size of the figures, in order to convey by their perspective diminution an impression of great space. "It must be evident that gradations in magnitude will be more full and varied when they comprehend, if only in a limited degree, the perspective diminution of forms. The great Italian artists seem to have considered this essential to distinguish painting, however severe in style, from basso-rilievo, in which the varieties of magnitude are real. But in the works by Michael Angelo and Raphael this perspective diminution of figures is confined to narrow limits; partly because the technical means may have been wanting to mark the relative distances of objects when the work was seen under the conditions required; but chiefly because figures much reduced in size cannot be consistently rendered expressive as actors or spectators. In the second compartment of the ceiling in the Sistine Chapel the effects of the perspective are expressed without restraint; but the indistinctness which was the consequence was probably among the causes that induced Michael Angelo to reduce the space in depth in the other compartments (as regards the figures) almost to the conditions of sculpture. In Raphael's Transfiguration the figures on the mount are supposed to be distant with reference to those below; but, had they been so represented, they would have been devoid of meaning and importance: they are, therefore, by a judicious liberty, brought within that range of vision where expression, action, and form are cognizable. One great exception is, however, not to be overlooked; Correggio, who was devoted to picturesque gradation under all circumstances, and sometimes at any sacrifice, adopted a different course. The perspective diminution in the cupolas at Parma (to say nothing of the objects being represented as if above the eye) is extreme; so that even the principal figures are altogether subservient to the expression of space. This was the chief object; but the grandeur of form and character which the nearer figures exhibit has been justly considered to place these works far above subsequent efforts of the kind, which in the hands of the 'machinists' soon degenerated to mere decoration.

"If the criticisms which the frescoes in the Duomo at Parma called forth on their completion had any foundation, it may be inferred that the great distance at which the figures were seen rendered it impossible, in some cases, to discern the nicer gradations of light and shade which are essential to make perspective appearances intelligible. Such considerations must, at all events, operate to restrict foreshortening under similar circumstances."—*Eastlake.*

"At first, and seen from below, this magnificent work appears extremely confused, but with great amenity of colours. This confusion is found to arise from two things, the destruction of the colours and consequent relief of the parts, and the blotches of white produced where the plaster has fallen, which I regret to say are neither few nor small. The lights too have doubtless changed somewhat of their tone, and become darker than they were originally. The predominating colour is a beautiful light and warm grey, warmed by its union with the yellow light of the centre, within that mass of beatified beings which surrounds the Virgin, and which presents to the mind

of the observer a rich garland of delicate flowers. The grey is not confined to the sky and figures, but is carried in rather a warmer tone to the imitation of stone-work, at the bottom of the painting where the large figures of saints with genii are contemplating the beatification of the Virgin. This lower part is of the grandest and richest character in line, in light and shade, and in colour. The parts are better separated than in the upper part, in which I cannot help thinking there is too great a multitude of legs and arms, which confuse the effect; but perhaps the object of the painter was, as well to give simplicity and effect to the figure of the Virgin, as to fill the scene with figures, and give a splendid idea of the heaven of heavens, which he wished to represent. The effect is extremely injured by the round window which is found in each of the eight compartments of the base of the dome, and the picture is well seen only when those lights are hidden—then, and then only, the whole combined effect is observable. The grey of the sky above the undermost figures is brought down over the warmer stone-work by grey draperies cooler than the wall, supported and enriched by the accompaniment of deep colours, as red, green, and yellow, and these aid much the delicacy of those of the mass above. mass relieves the under dark part e sky, but the clouds, among he groups of angels are placed, greeable in form, many of aring ge blown bladlow illumined by hic down from ne opening, ; but the nd of the n blue), rgin, is he last whole from ens' rest on d strong colours and dark shades, off the warm grey stone-work, giving an excellent base to the gaiety of the upper part. In this work I see clearly the source of the beauty of Sir Joshua: his separation and selection of parts, rejecting minor and unimportant ones, his draperies, his suavity of tone and brilliancy of colour with simplicity. It is fraught with rich invention, and parts are involved, exposed, and interchanged, with the most intelligent fancy, for the production of that union of effect which Mr. Fuseli has so justly and so beautifully stated to be the basis of Correggio's principle. In this no one foreran him: it is entirely his own, whether he may have learned his largeness of style in his line from M. Angelo or Raphael, or not. All other duomos that I have yet seen are dark and heavy in comparison with this, and the figures cut out; but here all acts to produce gaiety, and appears to blend with atmospheric tint into the air that surrounds and involves them, and render it a source of great beauty and cheerfulness; the observer has no fear lest the figures shall fall upon him." —*Prof. Phillips, R.A.*

The decay of these frescoes is to be chiefly attributed to the old insufficient roof over the dome, which still exists under the new leaden one, which has been added to save the wrecks of Correggio's works from final destruction. Their present bad state has also been partly attributed to Correggio having used what is called a rich intonaco; that is, with a small proportion of sand. A closer inspection of them may be obtained by ascending to the roof of the church, from four small openings in the drum of the cupola.

The vaultings of the choir and nave are by *Girolamo di Michele Mazzuoli*, the cousin and scholar of Parmigiano. The other portions of the nave are by *Lattanzio Gambara*, who worked here from 1568 to 1573. Near the door he has introduced Correggio and Parmigiano, fine heads, and evidently portraits. By *G. Cesare Procaccini* are two good paintings of King David and St. Cecilia. By *Bernardino Gatti* is a

Crucifixion, and the Martyrdom of St. Agatha, below. The *Baganzola* Chapel is covered by ancient frescoes, as bright as if they were quite new. They were painted by *Grassi* in the 15th century, and represent various martyrdoms—St. Peter, St. Sebastian, and others; the drawing is, of course, stiff and bad. Until recently these paintings were covered with whitewash.

Amongst the minor objects of curiosity are the seats of the choir, finely carved, and the rich high altar; also fragments of a fine painted glass window, executed by *Gondrate* in 1574, from the designs of Gambara.

The inscription upon *Bodoni's* tomb is cut in imitation of his printing types. The tomb of *Bartolomeo Montini* (died 1507), by *de Grate*, should also be noticed.

Petrarch held preferment here. He was, as he most truly styles himself in his will, *inutile Archidiacono:* he directed that, if he died at Parma, he should be interred in this cathedral. In 1713 a cenotaph was erected here to his memory by Count Nicolo Cicognari, a canon of the cathedral. This monument is of variously-coloured marble, and is covered with inscriptions to the honour of the Laureate.

The under Church is large and well lighted, and supported by 28 columns of rich marbles, with varied Corinthianized capitals. It contains some good specimens of sculpture by *Prospero Clementi* of Reggio — the Altar and Shrine of *San Bernardino degli Uberti*, Bishop of Parma (died 1133). The saint is represented between angels supporting his mitre and pastoral staff. The bas-reliefs were designed by *Girolamo Mazzola*. The tomb of *Bartolomeo Prato*, erected in 1539. Two weeping figures are full of expression: the drapery is of good execution; the background is a mosaic upon a gold ground, rare in a work of such modern date. Of the paintings, the best is the Assumption of the Virgin (*Anselmi*).

Battisterio. "This is the most splendid of the Baptisteries of Italy. It is entirely built of white marble. It was constructed after the designs of Benedetto Antelini, and was begun in the year 1196. But the work experienced many interruptions, especially during the supremacy of the powerful and ferocious Ezzelino da Romano, who, in the middle of the 13th century, governed the north of Italy in the name of the Emperor, and who, displeased with the inhabitants of Parma, forbade them access to the quarries of the Veronese territory, from which the marble with which the battisterio was built was obtained. In consequence of these interruptions the battisterio was not finished before 1281, which will sufficiently account for the appearance of the round style in the lower part of the building, and of the pointed above.

"Externally the battisterio is encircled with several tiers of small columns, which, with more observance of ancient rules than is usually found in the Lombard style, support continued architraves. The interior has 16 sides, from which spring converging ribs that form a pointed dome. The portals are enriched with mouldings and pillars, but without imagery." — *G. Knight.* Over the S. door is some allegorical and grotesque sculpture. In the interior stands an immense octagonal font, cut out from one block of yellowish-red marble. It appears from the inscription that this font was made by *Johannes de Palissono*, 1298. All the children of Parma are still brought here. The baptistery is a collegiate church, having a chapter of six canons and a provost, besides inferior officers, and the registers begin in 1459. In one corner of the building is a smaller font (or, at least, what is now used as such), covered with Runic foliage and strange animals; it stands upon a lion setting his paws upon a ram. Excepting the galleries, the walls and dome are covered with frescoes, supposed to have been executed about 1270, by *Nicolo da Reggio* and *Bartolomeo da Piacenza.* "They are meagrely executed, but well preserved."—*G. K.* Besides the frescoes, there are — the altar-piece, by *Filippo Mazzolo*, the father of Parmigiano, and St. Octavius,

by *Lanfranco*. The stalls, of inlaid work, or *intarsiatura*, are by *Bernardino Canocio*, 1493.

The fine ancient brick Campanile is about 250 ft. in height.

Church and Convent of San Giovanni. This very ancient Benedictine monastery dates from the 10th centy. The interior has been attributed to Bramante, but it appears to have been designed by one *Zaccagna*, and begun in 1510: the exterior is nearly a centy. later: the design is good and striking. It contains frescoes in the dome by *Correggio*, now damaged and obscured by damp and smoke. This work was intrusted to *Correggio* in 1520. In it is represented a vision of St. John. He, in extreme old age, and the last surviving apostle, beholds, in a moment of extacy, his companions in heaven, who form a circle around their Master resplendent in all his glory. The saint is alone upon the earth, and is depicted below all the others at the extreme edge of the cupola. He kneels upon a rock, his arms leaning on a book, which is supported by a number of boys, of whom the very clouds are full. Each of the 4 pendentives contains an Evangelist, with a Doctor of the Church, viz. St. John with St. Augustine; St. Matthew with St. Jerome; St. Mark with St. Gregory; St. Luke with St. Ambrose; all seated in various attitudes upon clouds, and supported by graceful children. "This is a much smaller work than that of the Duomo, and painted some time before, when he was only 26, that is in 1520, finished in 1524. By this work, which is extremely large and grand in style, it appears that he very early abandoned his instructors and penetrated that mysterious system of management of light, and shade, and colour, which none before him had done, and embodied that beautiful principle which is entirely his own, totally different from that of Leonardo da Vinci, who has been frequently miscalled the author of it. Correggio's system is rather in opposition to his, for here the light is the predominant part, and the darks are employed to support it, in accordance to the present choice of the English school, extending the plan of Sir Joshua. The style, as I have said, is extremely large, and, if he adopted anything of that quality from seeing M. Angelo and Raffaelle's works, it must have been before the commencement of this work, for here it is in full power. The finish of this picture is more complete than in that of the Duomo. It would seem that he could not yet trust himself with freedom, or know so well the power of distance to give finish. It has the same beautiful admixture of light with light, and dark with dark, but there is also the same defect in principle of colouring. The darks of the figures and of the draperies have more local colour than the lights or half-tints, instead of being of the colour of shade. The figure of the Saviour, the Ascension of whom is the subject of the picture, is a most weak composition and ugly form. Many of the figures of the apostles and saints below, however, compensate by the grandeur of character and the style in which they are wrought. They are upon an immense scale. The arrangement of colour is somewhat similar to that of the Duomo. The Saviour ascends to a yellow light which streams from above; below him are the clouds and grey sky, and below that the saints and apostles in strong colour and shades.

"The figures in the pennachi or angles are much injured by the peeling off of the plaster: some parts appear very fine. I forgot to say that the heads and expressions of the saints in the group below are far more complete and appropriate than in those of the Duomo, which are in general very coarse and gross." — *Prof. Phillips, R.A.* *Correggio* also painted the tribune behind the altar. When the church was enlarged in 1584 the monks thought that the frescoes could be detached, but they crumbled and broke in the operation. Hence proceeded the fragment of the Coronation of the Virgin in the Biblioteca. A copy made by *Aretusi*, in 1568, in some measure replaces the original.

Correggio also is a small fresco of

John writing his Gospel. It is over the small door leading into the cloister. Other works of art are—a Nativity, *Francia:* the figure of the Virgin adoring the Infant Saviour is beautiful; so is one of the shepherds stretching forth both arms as he hears the song of the Angels. A fine altar-piece of St. James, *Parmigiano.* The Transfiguration, by *Girolamo Mazzuola.* A copy of Correggio's San Girolamo, *Aretusi* (see Gallery). Our Lord bearing his Cross, *Anselmi.*

The monastery was suppressed by the French. It has now been restored for 30 Benedictines, who devote themselves wholly to the education of the higher classes, so that, in fact, it has become a college. The monastery is a stately building, containing three very handsome quadrangles, surrounded by cloisters. The exterior walls were adorned with frescoes, which have all but disappeared from the effect either of time or of violence. The interior is fine: it is traversed by 4 long galleries which meet in a cross. At the point of junction are 4 fine statutes, executed by *Begarelli*, of Modena, from the designs of Correggio. This monastery has lodged 3 illustrious individuals:—Charles Emmanuel King of Sardinia, when flying from the enemy in 1798; Pius VI., when carried a prisoner to France in 1799; and Pius VII. returning in 1805 from Paris to Rome; as commemorated in the inscriptions on the staircase.

Church of the Madonna della Steccata, begun about 1521, from the designs of *Giovan' Francesco Zaccagna.* A figure of the Virgin painted on the wall of the house first attracted the devotion of the Parmigiani; and from a palisade built round it, it acquired the name of the *Steccata;* others say that the Steccata was a tilt-yard. The present church, which stands on the site of an oratory whither the Madonna was removed, is a Greek cross, with very short arms, and a semicircular arch to each. "It is very darkly painted; the internal proportions are fine, and there is something of a pleasing solemnity in its gloomy appearance. On the outside, the central dome rests on a drum, ornamented with small columns and arches, which has a good effect, but the rest is not worth criticism."—*Woods.* The chief paintings are those by *Parmigiano:* Moses breaking the Tables of the Law, Adam and Eve, and the Sibyls, and the Virtues over the organ. The Moses, and Adam and Eve, which are executed in chiar'-oscuro on the soffit of the arch which forms the entrance to the choir, have become so dark that it is difficult to see them; but the merit of the Moses has always been considered very great. "Parmigiano, when he painted the Moses, had so completely supplied his first defects, that we are here at a loss which to admire most, the correctness of drawing or the grandeur of conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe, that our great lyric poet [Gray], when he conceived his sublime idea of the indignant Welsh bard, acknowledged that, though many years had intervened, he had warmed his imagination with the remembrance of this noble figure of Parmigiano."—*Sir J. Reynolds.* Parmigiano was employed by the Fraternity of the Annunciation, to whom the church then belonged, and by whom he was engaged at weekly wages. He was at this time much addicted to alchemy, to which he gave his time when he should have been employed at his work. His employers first warned him that such conduct would not do: then they sued him at law, and he ran away, and died shortly afterwards (Aug. 24, 1540), of trouble and vexation, in the 37th year of his age. Upon his death, *Anselmi* was called in, some say at the instance and under the directions of Giulio Romano. *Anselmi*'s principal painting here is a Coronation of the Virgin. "The works of *Francesco Parmigiano* in this church have been so often described that I have little to add, save that they show him to have felt the value of simple line and form, unlike and far above his cousin *Girolamo*, whose works constantly pass for his.

Neither *Girolamo*, nor *Anselmi*, nor *B. Gatti*, who were all largely employed in this same church, seem to have had a glimpse of that grand principle of their master. The difference it produces is inconceivable, unless when their works are brought, as in this place, into collision. Going from the broad and simple, yet full, labours of *Correggio* and *Parmigiano*, the eye cannot rest with satisfaction on these works, broken as they are into parts, and lacking the delightful union which well-arranged light and shade affords."—*Phillips, R.A.* The interior of the cupola, by *Sojaro* or *Gatti*, represents the Assumption. "It is the same subject as the Duomo, but here Christ descends to crown the Virgin. It is a direct imitation, but a clever one, of Correggio. But Gatti has not comprehended the value of a quantity of ground, and has crowded figures into his composition till it is overloaded and confused. Yet he appears to have been the most successful of the immediate scholars of Correggio in his management of light, though he possessed not his master's grace and taste. Here he has actually endeavoured to give the same effect as is found in the Duomo of his great master. But it wants the breadth, the simplicity of forms; in short, the sense and feeling of the other; yet it is a work of great ability." — *Phillips, R.A.* By *Girolamo Mazzuola* are the frescoes of the Nativity, and of the Descent of the Holy Ghost: the Madonna and Child between St. John the Baptist and St. Luke is good, though a doubtful *Francia*. In this church the knights of the garter of this tiny sovereignty, i. e. of the "*Sacro Angelico Imperiale ordine equestre Constantiniano di San Giorgio*," are installed; and there is a showy throne for the Archduchess Maria Lousia, as sovereign of the order.

There are some good monuments in this church. Sforzino Sforza (by *De Grate*) son of Francesco Sforza II. (died 1523), sleeping in death, his head resting on his helmet. Ottavio Farnese (died 1567), by *Brianti*, a fine bust. Count Guido di Correggio, a full-length statue, rising above a sarcophagus of a yellow marble, executed by *Barbieri*, of Correggio, about 1568.

In the vaults beneath the church are the sepulchres of the Bourbon dukes, and of some of their Farnese predecessors. The most interesting is that of Duke *Alessandro;* his name, *Alexander*, only appears upon the sarcophagus, upon which are lying his helmet and his pliant long-bladed Spanish rapier. The remains of the other princes are in vaults bricked up in the wall, a small marble tablet recording the name of each. Maria Louisa intends to have her heart placed here, but her body at Vienna. A small vault with a grated door holds the heart of the last sovereign, in a little box, on a table.

In the *Piazzetta*, by the side of the church, are some of the scanty vestiges of Roman Parma. They are two truncated columns, one bearing an inscription in honour of Constantine, the other of Julian.

San Ludovico, formerly called *San Paolo*, a monastery of Benedictine nuns: now again restored as a monastery, but principally for the purpose of education. The church and buildings are not remarkable, but the great object of attraction which it contains is the "*Camera di Correggio*," painted by him about the year 1519, in the Parlour, and by order of the Abbess, *Giovanna di Piacenza*. It represents a grotto of Diana, beneath the level of the ground, covered with a roof of vine foliage, having 16 oval apertures corresponding in number with the spaces interposed between the sections of the vaulted roof. From each of these ovals children are seen peeping in and out as they pass around the grotto. The composition is varied in each of the ovals. They bear various symbols or attributes of the goddess, and implements of the chace. Under these medallions are 16 lunettes containing mythological subjects in chiar'-oscuro, —The Three Fates; the Suspension of Juno; Bacchus nursed by Leucothea-Lucina; Ceres; a group of Satyrs; Endymion and Adonis; Minerva; the Graces; and the like. Round

apartment runs an elegant frieze. On one side of the chamber is a projecting chimney, and on that is painted Diana throwing off her veil as she mounts a car drawn by stags. "Her figure is a piece of beautiful imagination."—*Phillips, R.A.* "The hatching with which the Cupids are covered and destroyed is manifestly the work of another hand: the lunettes underneath have fortunately escaped this profanation. In the works in fresco of Correggio there is no hatching."—*C. Wilson.*

An adjoining chamber is painted by *Alessandro Araldi*, principally with groups of figures, some from sacred subjects, and arabesques.

At the time when Giovanni flourished great irregularities prevailed in the more opulent nunneries. The abbesses, even when untainted by grosser vices, indulged, without the least restraint, in all the gaieties and pleasures of the world, setting at nought all ecclesiastical discipline. The Vatican was, however, alarmed by the progress of the Reformation; and, under the rigid and conscientious Adrian VI., the nuns were commanded to observe the vows which they had made; disorders in the conventual establishments were reformed; the doors were closed, and the poor abbess died within a month afterwards. The paintings remained almost forgotten until about the year 1795, when the duke caused them to be examined, and a dissertation from the Padre *Affo* brought them out of their seclusion.

Several ancient churches were demolished by the French. Those which remain (besides those which have been described) are principally modern or modernised: a few may be noticed. *San Stefano*, remarkable as being almost the only certain specimen known to exist in Italy of the architecture of *Serlio*, so well known as a writer upon his art. It is an alteration of a Gothic building, and the front is not completed. It contains many paintings; the best is a Virgin and Saints, by *Girolamo Mazzuola*, much damaged, but almost worthy of his cousin.

San Tomaso, a Nativity; one of the earliest works of *Parmigiano*.

La Trinità Vecchia has a good *Malosso*.

The ancient *Farnese Palace*, and the buildings connected with it, form a somewhat gloomy and rambling pile of great extent. One portion, called the *Pilotta*, includes a cortile of fine proportions, but unfinished, and presenting an aspect of neglect, if not of shabbiness. It was begun by Ranuccio Farnese I., and then adjoined the fine church of San Pietro Martire; but the church has been pulled down to enlarge the cortile; and no buildings having been completed upon its site, this adds to the desolation.

Entering under the portico of the palace, and ascending the wide staircase, a rich heavy portal is seen. This is the entrance to the Teatro Farnese, built, in 1618, by Duke Ranuccio. It was not opened, however, till 1628, upon occasion of the marriage of Duke Odoardo with the Princess Margaret of Tuscany, whose nuptials were celebrated with great magnificence. The plan of the building is nearly that of a horseshoe, about 100 ft. in width. The seats of the lower division are arranged in concentric tiers, as in the Roman models; but above are *boxes* as we build them; and this is said to be the first theatre in which they were introduced. The opening of the stage is flanked on either side by equestrian statues of Alessandro and Ranuccio. The whole is of wood; and, though some effort has been made to keep it in repair, it is in a most dilapidated state, and seems rapidly verging to complete ruin. The light shines through the rafters above, and the decayed boards are giving way below. "This theatre is neither beautiful nor convenient, but very remarkable on account of the distinctness with which one hears even a low voice on the stage through every part; all the planks are disposed vertically, which is not consistent with the plan usually adopted for the distinct propagation of sound."—*Woods.*

To the l. of the theatre are the

apartments of the *Academia Ducale*, founded in 1574, and, according to the usual fantastic fashion, called the *Academia degli Innominati;* and each member took an epithet of concealment, such as *L'Oscuro*, *L'Ascoso*, *L'Incerto*, *Il Sepolto*, and so on. After many changes the Academy was re-established in 1822. In its better days it numbered amongst its members many scientific and literary characters of eminence; at present it is principally a school for the fine arts. Of this establishment the *Galleria Arciducale* is a portion. The collection is not large, but contains several pictures of the highest importance. It is peculiarly rich in the works of Correggio, the most celebrated being (1) the picture called *the St. Jerome*, in consequence of his being the most remarkable figure in the group, of which the centre is formed by the Madonna and Child; St. Mary Magdalen is opposite to St. Jerome, kissing the feet of the Infant. The history of this fine painting is curious. It was bespoken by an old widow lady, one Briseis Berganza, who, in her contract with Correggio, made her stipulations as to what she was to have for her money with the utmost minuteness. The price was 80 golden crowns. Correggio was employed during six months in the widow's house painting the picture, and, when it was finished, she was so well satisfied with it that she gave him, besides his board, two cartloads of faggots, a quantity of wheat, and a pig. The widow bestowed the painting upon the Convent of St. Anthony at Parma in 1527; and it speedily acquired an European reputation, so much so, that Don Joam V. of Portugal in 1549 opened a negotiation with the convent for the purchase of the painting, offering, as it is said, as much as 460,000 frs., a sum which appears incredible. The magistrates of Parma, hearing of the intended contract, and fearing lest their city should lose its ornament, gave notice to the duke, and he stopped the bargain by removing the picture and placing it in the cathedral. Here it continued till 1756, when one M. Jollain, a French painter, obtained an order from the reigning duke, the Infant Don Philip, to make a copy of it. The chapter made some difficulties, upon which the duke sent a file of grenadiers and removed it, and after a lapse of a year placed it in his new-founded Academy. It was one of the earliest works of art carried off by the French. "The Angel next to St. Jerome is extremely beautiful; other portions are, however, not quite free from affectation." —*Kugler*. The Virgin is lovely; but all the children's heads are slightly exaggerated. "The grace, the taste, in the action of the Magdalen, and the management of her drapery, has been, and must for ever be, the theme of all who see it. Gentleness and entire devotion reign throughout her figure. The colour is, perhaps, the quintessence of colouring,—rich without being gaudy, soft without dulness or insipidity, deep without blackness, full yet broken, clear yet mellow, and its harmony complete." —*Phillips, R.A.* The Italian writers upon art often call this picture "*Il Giorno*," from the wonderful effect of bright daylight which it exhibits, thus placing it in contrast with his celebrated *Notte*, above which it is placed by Mengs, who considered it as the finest of Correggio's works. (2) *La Madonna della Scodella;* a Flight into Egypt, deriving its name from the *scodella*—the small dish or porringer which the Virgin holds in her hand. Vasari calls this picture "divine." "Though skillful, it is harder and drier than the St. Jerome, and lacks its lustre; either it was never fully glazed, or it has been overcleaned; yet its surface does not appear crude; it is finished more minutely to its boundaries, and that perhaps causes the hardness."—*Phillips, R.A.* "These two Correggios have been moved (1845) into separate rooms, with a view to their being seen to greater advantage; but this good intention has been frustrated by the mistakes made in carrying it into effect. The walls of the principal room are hung with figured silk, in

the pattern of which Correggio's initials A. A. (Antonio Allegri) occur repeatedly; but, in consequence of its heavy lead-colour (which the custode says was chosen after repeated trials of various tints by the cognoscenti of Parma), and the lowness of the side windows on each side, one reflecting a cold daylight, the other a warm sunlight reflected from a stucco wall, and both glazed with ground-glass, the St. Jerome picture is deprived of the value of all its greys, and in consequence loses much of its brilliancy, and the eyes of the spectator are distressed and puzzled by the opposing influences. The picture of the '*Scodella*' is in an equally cold grey room."—*C. W. C.* (3) The *Deposition*, or *Taking down from the Cross*, in the artist's second manner. "This is equally juicy and luminous with the St. Jerome, though its colour is with propriety kept less luxurious and rich, except about the Magdalen, where its fulness gives contrast and silveriness to the other parts. This picture shows the weak point of Correggio, and he here fell short of Raffaelle as far as he surpassed him in colour, effect, and harmony. The expressions are not the offspring of feeling; the striving of the painter with nature is evident; the figures act, not feel, and fail to affect the observer: the dead Saviour alone has a natural air." — *Phillips, R.A.* (4) The *Martyrdom of San Placidio and Sta. Flavia* is its companion. "The same defect reigns in this as in the last; it excites not the sought-for impression. The lady is particularly theatric. The expression of St. Placidio is much nearer the mark. The harmony of this picture is quite perfect, and the plan ingeniously contrived."—*Phillips, R.A.* (5) *Our Saviour bearing the Cross*, and sinking under its weight; the Virgin in a swoon in the foreground. This is one of Correggio's early works, "executed before he had shaken off the style of arrangement, or rather want of arrangement, of his master Andrea Mantegna. It is totally deficient in composition and drawing, but exhibits a perfect feeling for colour and harmony." — *Philipps, R.A.* (6) *La Madonna della Scala*, a fresco which has been twice removed, first from a gate of the town, and afterwards from an oratory, yet still considered as one of Correggio's finest works. The Madonna holds the Child in her lap, regarding him with fervent tenderness; his arms are clasped around her neck; he looks towards the spectators. It has been much damaged by weather, removals, and restorations.—Amongst the *Correggios* may perhaps be classed a copy, by *Ludovico Caracci*, from the frescoes in the cathedral; an exceedingly beautiful group of children's heads, full of grace and charm. By *Annibal Caracci* is also a copy of the two figures of Christ and the Virgin crowned, by *Correggio*, now in the library.

Raphael, Jesus glorified. The Virgin and St. Paul on one side, St. John the Baptist and St. Catherine on the other. It was much *restored* at Paris, and Passavant speaks very doubtfully of its originality. Its early history is quite unknown, and it cannot be traced beyond the last century. Passavant thinks it is the work of some clever scholar of Raphael.— *Francesco Francia*, the Taking down from the Cross; Joseph of Arimathea, St. John, and the three Marys stand round the body. — *Badalocchio*, San Francesco d' Assisi receiving the Stigmata, in a wooded landscape; a good specimen of the school of the Caracci. — *Tiepolo*, Two ancient Saints, a dead body lying between them.—*Parmigiano*, the Marriage of St. Catherine; very lovely.—*Marinari:* this pupil of Carlo Dolce has produced a beautiful Magdalen. — *Ludovico Caracci*, two pictures upon a colossal scale, from the legendary history of the Virgin Mary,—the Apostles bearing her to the Tomb, angels in the air waving incense over her; the Apostles opening the Tomb, and finding it filled with roses in token of her Assumption. — *Parmigiano*, Study of Heads, a Virgin and Child, St. Jerome and St. Bernard, painted by him at nineteen

years old; and a sketch in oil, on paper, of the Entry of our Lord into Jerusalem, formerly at the Calorno palace, full of figures.—*Anselmi*, two fine pictures of the Virgin with different Saints. This artist was a native of Lucca, but of an ancient family of Parma, whence political disturbances had driven his father.—*Rondani*, the Virgin and Child appearing to St. Augustine and St. Jerome.—*Mazzuola*, cousin to Parmigiano, a Holy Family with St. Michael, and an Angel playing on the mandoline. These latter painters were chiefly of the school, and formed by the imitation, of Correggio. —By *Schidone*, who also was his ardent imitator, we have a fine work, the Angel appearing at the Sepulchre to the three Marys.

This small but choice collection consists chiefly of the works of Correggio and his school; but there is, besides, a *Vandyke*—the Virgin with the Infant sleeping on her breast; St. Jerome writing, by *Guercino;* and our Lord amongst the Doctors, by *Giovanni Bellini*.

A fine and almost colossal bust of Maria Louisa, by *Canova*, adorns the apartment.

The annual exhibition of modern paintings takes place in two adjoining rooms.

The original library is said to contain 10,000 vols. Maria Louisa is said to have added 30,000 more; judging from the look, the number is not much exaggerated. It contains the very valuable Hebrew and Syriac manuscripts of De Rossi, the great Oriental scholar, bought by Maria Louisa for 100,000 frs., as well as his printed books. It is altogether well selected, and is much used by students. Amongst the curiosities are the following:— Luther's Hebrew Psalter, with many autograph notes of the great reformer; evidently the copy from which he worked in making his translation of the Bible. A very beautiful MS. of Petrarch, which belonged to Francis I., and was taken amongst his baggage at the battle of Pavia. The autograph collections of the great anatomist Morgagni. A map of the world made by Pezzigani in 1361. The Koran found in the tent of the Grand Vizier Cara Mustapha, after the raising of the siege of Vienna. The very large collection of ancient and modern engravings made by Massimiliano Ortalli, lately purchased for 45,000 frs. The *Heures* which belonged to Henry II. of France, in each page of which is the emblem and motto of Diana of Poictiers. The library is fitted up with elegance, and is ornamented by a fresco painted by *Correggio*, and removed from the choir of the demolished church of San Giovanni, representing our Saviour crowning the Virgin with a crown of stars. "It is on a large scale, and the figure of the Virgin is grand and flowing in line, more so than that of Christ, though there is excellent drawing in that."—*Phillips, R.A.*

The *Museo Ducale* has many interesting monuments. The main stock consists of the antiquities found at *Velleia*. Amongst the principal objects are the following,—the *Tabula alimentaria* of Trajan, or the regulation or ordinance for the distribution of his gifts for the maintenance of the children of the poor. He gives the sum of 1,144,000 sesterces, to be invested in lands, of which the proceeds are to be employed in maintaining 245 males and 45 females, all to be legitimate, together with one *spurius* and one *spuria*, a proof how much the Roman policy, even at that period, respected the sanctity of marriage; every boy was to receive 16 sesterces by month, and every girl 12, but the *spurius* and the *spuria* only 10 each. It appears that the whole sum invested produced about 5 per cent. The tabula is nearly 12 ft. in length by about 5 in height; the writing is in seven columns. The names and situation of the lands are given, thus rendering it an interesting memorial of local topography.—Another inscription contains the fragments of laws to be observed in Cisalpine Gaul.—The tomb of a *Purpurarius*, with the implements of his trade.—A supposed *Agrippina*, of marble.—A colossal head of Ju-

piter; fine, but with a new nose, &c.—An Athlete, converted by restorations into a faun.—A small statue of bronze representing a drunken Hercules; he is leaning back, and almost off his balance, corresponding with the semi-farcical character assigned by the old Greek comedy to the gluttonous son of Alcmena.—An Egyptian slave—a crying baby—fine candelabra—Ionic and other capitals.—Many colossal fragments of statues, hands, feet, torsoes. All the larger marble statues appear to have been crushed by the fall of the mountain: the metal ones escaped better.—A multitude of small utensils; bracelets, lamps, snuffers, rings, keys. —Two fine colossal statues of basalt, Hercules and Bacchus, found at Rome on the Palatine Hill. In 1724 they were placed in the Villa Colorno, and returned here in 1822. The museum also contains a very rich collection of gold Roman coins, found in Parma or its vicinity; one a Gallienus, suspended to a golden chain like the *decoration* of an order. Plans and views are hung up, showing the present state of Velleia and the excavations.

The *Tipografia Ducale* is known to all the bibliographical and bibliomanical world as having been under the direction of the celebrated Bodoni. Bodoni cast his own types, and he had a great variety of founts; his paper was almost always supplied from Germany. Among his collections may be seen various fine specimens of typography, and amongst them different methods of printing music. "Music is usually printed from pewter plates, on which the characters have been impressed by steel punches. The metal being much softer than copper, is liable to scratches, which detain a small portion of the ink. This is the reason of the dirty appearance of printed music. The above, though the method by far the most frequently made use of, is not the only one employed, for music is occasionally printed from stone. Sometimes also it is printed with moveable type; and occasionally the musical characters are printed on the paper, and the lines printed afterwards. Specimens of both these latter modes of music-printing may be seen in the splendid collection of impressions from the types of the press of Bodoni, at Parma; but notwithstanding the great care bestowed on the execution of that work, the perpetual interruption of continuity in the lines, arising from the use of moveable type when the characters and lines are printed at the same time, is apparent."—*Babbage.* In the *Casa Bodoni* are his collections, which contain some good things: *A. Caracci*, his own portrait; *Andrea del Sarto*, a head called Dante; *Titian*, a head called Petrarch; *Schidone*, a good copy of Correggio's St. Jerome. Two small paintings, in his early manner.

The *Teatro Nuovo*, begun in 1820, and opened in 1829, is a very showy building withinside. It cost 2,000,000 francs, or *lire Italiane*.

Besides the Bodoni collections there are some others which may be noticed. *Palazzo Sanvitale* contains a St. Catherine by *Parmigiano*. The *Stuardi* collections are now in the hospital of the *Congregazione della Carita*, to which institution the late benevolent owner bequeathed the whole of his property. They contain a series from the age of *Cimabue*, together with the original drawings of *Correggio*, for his paintings in the Duomo. They are drawn with great freedom, and are of the highest interest. The Cabinet of the Marquis *Rosa Prati* is also of some repute.

The Cavalier Toschi and his school are engaged in a series of elaborate drawings from the frescoes of Correggio; from which engravings are being executed, which will preserve a knowledge of these great works, now so decayed. They are executed with great care, and may be seen in London at Messrs. Colnaghi's of Pall-Mall.

In 1843 the remains of a fine Roman theatre were discovered at Parma.

The torrent Parma has here no beauty: it is crossed by three bridges. In the suburbs is the *Palazzo del Giardino*. It was built by Ottavio Farnese, but was altered and enlarged

in 1767. It is partly stuccoed and looks unfinished, but contains some curious frescoes, which about a century ago were covered with paper-hangings of the most ordinary description. Parts were uncovered by the French about 40 years ago, others very recently; some are still concealed. The frescoes in one room are by *Agostino Caracci;* but were left unfinished by him, as we learn from an inscription, which says that it is better to see them unfinished by his hand than finished by any other. They represent the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, in three large paintings occupying three sides of the room. On the window side is Apollo and Daphne. In the centre of the ceiling are three Cupids, and other subjects in lunettes above the four sides. "There are some frescoes in the *Palazzo del Giardino* worth visiting; the best are by *Agost. Caracci.* Although slight and coarse in execution, the classical stories they represent are pleasingly told, and with much poetic feeling; particularly that one of Peleus and Thetis, where the coy modesty of the lady, the enjoyment of the Cupids, and the general languid voluptuousness are successfully treated."—*C. W. C.*

Another room is decorated with allegories representing various scenes of enjoyment; one the palace of Armida, with its columns and walls of crystal, like the *Palais de la Vérité* of Madame de Genlis, through which the figures are seen. Another room contains mythological subjects. There is also an enormous collection of portraits of the members of the houses by which Parma has been ruled; none of the slightest merit as works of art; and as strange and *queer*, both in look, expression, and costume, as it is possible to bring together. In the ball-room are models of the Bridges built by Maria Louisa over the Trebbia and the Taro.

The *Giardino* is old-fashioned and deserted, but not unpleasant.

ROUTE 35.

CREMONA TO PARMA, BY CASAL MAGGIORE AND COLORNO.

(5½ posts = 48 m.)

Cremona,
1 Cigognolo,
1½ Piadena,
} Rte. 23.

1½ *Casal Maggiore;* a small but important town on the banks of the Po, here a mighty stream: the country is always at the mercy of its devastating waves.

"Sic pleno Padus ore tumens super aggere tutas
Excurrit ripas, et totos concutit agros.
Succubuit si qua tellus, cumulumque furentem
Undarum non passa, ruit; tum flumine toto
Transit, et ignotos aperit sibi gurgite campos.
Illos terra fugit dominos; his rura colonis
Accedunt, donante Pado."

Pharsalia, vi.

"So, raised by melting streams of Alpine snow,
Beyond his utmost margin swells the Po,
And loosely lets the spreading deluge flow:
Where'er the weaker banks oppress'd retreat,
And sink beneath the heapy waters' weight,
Forth gushing at the breach they burst their way,
And wasteful o'er the drowned country stray:
Far distant fields and meads they wander o'er,
And visit lands they never knew before.
Here, from its seat the mouldering earth is torn,
And by the flood to other masters borne;
While gathering there, it heaps the growing soil,
And loads the peasant with his neighbour's spoil."

ROWE'S *Lucan*, vi. 464–476.

The embankments, in many parts, look down upon the adjoining country; and from time to time "the king of rivers" fully asserts his devastating power.

"There is an old channel of the Po in the territory of Parma, called Po Vecchio, which was abandoned in the 12th centy., when a great number of towns were destroyed. There are records of parish churches, as those of Vico Belignano, Agojolo, and Martignana (which lie a little to the N. and N.W. of Casal Maggiore), having been pulled down, and afterwards rebuilt at a greater distance from the

devouring stream. In the 15th centy. the main branch again resumed its deserted channel, and carried away a great island opposite Casal Maggiore. At the end of the same century it abandoned, a second time, the bed called 'Po Vecchio,' carrying away three streets of Casal Maggiore."—*Lyell.*

"Proluit insano contorquens vortice silvas
Fluviorum rex Eridanus, camposque per omnes
Cum stabulis armenta tulit."
Georg., i. 481.

"Then, rising in his might, the king of floods
Rush'd through the forests, tore the lofty woods,
And rolling onward, with a sweepy sway,
Bore houses, herds, and labouring hinds away."
DRYDEN's *Georgics*, i. 649–653.

The traveller will have full time to study, not only these quotations, but probably to read good part of the Georgics, in crossing the ferry, one of the clumsiest and worst ordered of its kind. The heavy crazy boat is mismanaged by three rowers, who have to contend here with the strength of the stream; now rowing, then punting, now dragging; so that, from land to land, the passage usually occupies a considerable time.

Shortly after, you reach *Sacca*. Here the dogana shows that you have entered the Parmesan territory.

Colorno, on the Parma, formerly the fief of a noble family, of whom the last member was the beautiful Barbara Colorno, sacrificed, as before mentioned, to the insane tyranny of Ranuccio I. Upon her execution the fief was confiscated, and the Palazzo became what it now is, the principal *villegiatura* of the sovereign: it is a large and stately, but somewhat neglected, building. Under the Farnese family it contained several remarkable pieces of antiquity and works of art. A fine statue of Maria Louisa, in the character of Concord, is its principal ornament. It has also some tolerable modern frescoes by *Borghetti*. The Church of *San Liborio*, near the Palazzo, has some rich ornaments and marbles.

Cortile San Martino. Here is another desecrated building, once a magnificent Carthusian monastery, with a fine church in the Renaissance style, neglected and falling into ruin.

The above is the only road on which there are post relays between Cremona and Parma; but there is a more direct one, which crosses the Po at the Porto di Cremona to Monticelli, from whence it branches off to the l. to Cortemaggiore, Busseto, Borgo San Donino, and Parma (see Rte. 34); and another to the rt., through San Nazzaro, Caorso, and Roncaglia, to Piacenza, about 20 m.

2 PARMA (p. 365).

ROUTE 36.

PARMA TO MANTUA, BY GUASTALLA.

(6 posts = 53 m.)

Vicopré, with a small church in the style of the Renaissance.

Sorbolo, on the Enza torrent, a village and dogana; this place being on the frontier of Modena.

2 *Brescello*; pleasantly situated on the banks of the Po, here dotted with numerous islands. This town, which is now on the rt. bank of the Po, is one of those of which the site was formerly on the l. bank. "Subsequently to the year 1390, the Po deserted part of the territory of Cremona, and invaded that of Parma; its old channel being still recognisable, and bearing the name of Po Morto."—*Lyell.*

The road runs along the Po by Boretto and Gualtieri, and crosses the *Crostolo* torrent, which formerly separated Modena from Guastalla.

1 *Guastalla.*—(*Inns:* La Posta, Il Capello Verde, Il Leone d'Oro.) This small city, containing between 2000 and 3000 Inhab., is quite in proportion to the duchy of which it is the capital. Forming with those of Parma and Piacenza the sovereignty of Maria Louisa, it reverted to the Duke of Modena on the death of that princess.

In the Lombard times it was known by the name of *Guardstall*. It is a very primitive place, in which two physicians, two surgeons, and one midwife are paid out of the public funds to do all that is needful for all the members of the community. The statue in bronze of Don Ferrante Gonzaga I., by *Leone Leoni*, in the piazza, is the only work of art in the city. He is trampling upon Envy, represented in the shape of an ugly satyr. Don Ferrante had been accused of treason against the emperor, but he disproved the charge made by his enemies. The cathedral has only very recently obtained a bishop, the see having been instituted in 1828. There are eight other churches, and many charitable institutions.

Luzzara, on the banks of the Po, a village and dogana, and where a small body of troops is usually stationed. It is a point of much military importance; and here, in August 1702, the imperialists under Prince Eugene suffered a memorable defeat from the French.

One m. beyond Sailletto cross the Po by the ferry or porto of

2 *Borgoforte*, so called from the *strong castle* built here by the Mantuans in 1211.

1 MANTUA (Rte. 23).

ROUTE 37.

PARMA TO SARZANA, CARRARA, AND LUCCA.

This road is kept in tolerable repair, but is heavy in winter, and at all times dull until it reaches the summit of the Apennines. It has been much improved of late years, and a diligence starts by it 3 times a week from Parma to Pontremoli, leaving at 5 A.M., and arriving at 3·15 P.M. It was much frequented in the middle ages by persons going to Rome from countries beyond the Alps; hence the names it bore of *Strada* Francesca and Romea then given to it. Anciently a branch of the Via Clodia appears to have traversed this pass of the Apennines. Since the death of Maria Louisa the Tuscan province of Lunigiana, of which Pontremoli is the capital, having been annexed to the sovereignty of Parma, the whole of this road, as far as the Sardinian and Modenese frontier stations of San Benedetto and Aulla, are within the Parmesan territories.

This route may prove convenient to persons desiring to reach the baths of Lucca, sea-bathing at Spezia, &c., from Lombardy, without going round about by Bologna on the E., or by Genoa on the W.

The only tolerable sleeping-place will be found to be Pontremoli, which may be easily reached in a summer's day from Parma.

Collechio, a village pleasantly situated at the commencement of the hilly country; there is a fine Gothic church with a baptistery here. From Collechio the road runs along the hills which bound the valley of the Taro, gradually approaching that river, to

2 *Fornuovo* (Forum Novanorum), at the foot of the Apennines, on the rt. bank of the Taro, at its junction with the Ceno, a considerable stream from the W.S.W. There are many vestiges of Roman antiquities in the more recent buildings of Fornuovo, particularly in the walls of the great church and some of the adjoining houses: the church is rather a fine Lombard structure; on the façade are some curious bas-reliefs, particularly one representing the Seven Mortal Sins. Fornuovo derives some celebrity from the battle fought here in 1495 between Charles VIII. of France on his return from Naples, and the Italian confederates under Francesco Gonzaga, Marquis of Mantua, when the latter were defeated with great loss, although numbering more than four-fold the victorious army. The roads leading from Parma to Bargo Taro and Bardi separate here. There is a tolerable Italian Inn here (Albergo Reale), the people civil; the road begins to ascend rapidly from Fornuovo, over a spur of the Apennines separating the Taro and

Bagnanza valleys, winding round the high hill of *Monte Prinzera*, and passing through the villages of Piantogna and Cassio.

3 *Berceto* (Albergo Reale, rather better than at Fornuovo; the Diligence and Vetturini generally stop here) lies in the midst of the mountains; it is a picturesque ancient town. The church is a Gothic building; the piazza in front, the fountain, and the whole scene around, is singular; this is the last town before crossing the Apennines; the road from hence ascends the Bagnanza torrents to the Cisa Pass, where, before the incorporation of Pontremoli with Parma, the dogana stood. The Cisa Col is very wild and desolate, at an elevation of 3420 Eng. ft. above the sea; it is supposed that it was by this pass that Hannibal penetrated into Etruria, after having defeated Sempronius on the Trebbia. We here enter the province of Upper Lunigiana, which, until the death of Maria Louisa, belonged to Tuscany, but, on the transfer of Lucca to the latter country, the district of Pontremoli reverted to the duchy of Parma. The road descends rapidly by *Monte Lungo* and *Mignenza* on the Magra, the rt. bank of which it follows to

Pontremoli (*Inn:* Il Pavone, at the Posta: although not over clean, it is a tolerable house, with very civil people, and the best stopping-place between Parma and Sarzana). This city, of 3400 Inhab., which derives its name probably from a shaky bridge over the Magra (Pons tremulus), offers a striking contrast to all the traveller has hitherto seen. He finds himself amongst a new race, and many buildings have a peculiar character. Situated in a triangle formed by the junction of the Magra and Verde torrents, it consists of an upper and lower town, the former surrounded by massive and picturesque fortifications. Pontremoli, being during the middle ages as it were the key to one of the most frequented passes of the chain between Tuscany and Lombardy, has repeatedly changed masters. Some of the old towers were raised in 1322 by Castruccio Antelminelli, the lord of Lucca; others by the Genoese, when they held possession of the Lunigiana. It also belonged for a time to Milan; and the armorial bearings of the Sforzas, and still more of the kings of Spain, show its ancient union to that powerful duchy. Annexed to Tuscany by the treaties of 1815 until Lucca became annexed to the latter, on the death of the widow of Napoleon Pontremoli was handed over to the reigning Duke of Parma. The lower town of Pontremoli has a more modern aspect; the Duomo, unfinished, was begun in 1620. Sta. Annunziata in the S. suburb was built in 1471; within stands a small octagonal temple of white marble and fine workmanship. The other churches are modernized.

The road, on leaving Pontremoli, runs parallel to, but at some distance from the Magra, passing *Villafranca*, where the Bagnone torrent enters it; several fine old castellated remains are scattered over the country on each side of the river.

Filattiera, between Pontremoli and Villafranca, has a fine old Rocca, once belonging to the Malespinas.

2 *Terra Rossa* (no *Inn*), near the junction of the Coviglia and Tavarone torrents with the Magra, both of which must be crossed on leaving it for Sarzana. Do not let travellers allow themselves to be imposed upon by the people offering assistance to cross these torrents, as it is unnecessary. A new road has been recently opened from Terra Rossa to Sarzana by Aulla (the Papagallo is a poor cabaret, but with civil people, before entering the gate); the country as far as Aulla is very beautiful; after leaving this town the Auletta torrent is crossed in a ferry-boat, the landing from which is bad for carriages on both sides. The Sardinian frontier is crossed at San Benedetto.

4½ *Sarzana;* an extra horse between Sarzana and Terra Rossa, both ways, from Nov. 1 to May 1. (Rte. 13.)

Travellers wishing to proceed to

Lucca and Florence need not go out of their way to Sarzana; after crossing the Auletta, on leaving Aulla, we enter the duchy of Massa Carrara; the carriage-road ascends for 5 m. to

Ceserano, a small town, where a road branches off on the l. to Fivizzano, a newly-acquired possession from Tuscany of the Duke of Modena; from this place a hilly road leads by Terenzo and Tendola to

Fosdinovo, a town of 1850 Inhab., very finely situated on a projecting part of the Apennines; it stands picturesquely itself, and offers very fine views over the Mediterranean, the Gulf of Spezzia, and the shore to the eastward; the myrtles grow wild in abundance between Fosdinovo and the plain to the S. There is a good road of about 5 m. from Fosdinovo to *Portone*, where it joins the high road from Sarzana to Lucca, 3 m. below the former station.

From Fosdinovo a considerable ascent of nearly an hour to Monte Girone, and an equal distance to *Castelpoggio*, where there is a kind of *Inn* (the Pistola). From Castelpoggio the road is good and very picturesque as far as Carrara. (See Rte. 40.)

SECTION V.

DUCHY OF MODENA.

The present Duke of Modena, Francesco V., was born 1st June, 1819, and succeeded his father on the 21st January, 1846. In addition to his principal title he is Archduke of Austria, and Duke of Guastalla, Massa, and Carrara. His territories embrace the duchies of Modena Proper, Guastalla, and Reggio, on the N., and of Massa and Carrara, the district of the Apennines, and Fivizzano, recently acquired by exchange from Tuscany, on the S. The Modenese territory therefore extends from the Po to the Mediterranean, although the portion of sea-coast is very small, and devoid of ports or harbours.

§ 1. Agriculture.—Commerce.

Modena is of somewhat greater extent than Parma. Its soil and productions are similar, except to the S. of the Apennines, where the olive and orange grow in the open air. The population in 1850 amounted to 586,458 Inhab. The farms are small, and the métayer system prevails. In the Apennines the peasants are often proprietors of the land. Agricultural industry is in a rude state, and the duchy seldom yields sufficient grain for the inhabitants, who live in great part on roasted chestnuts and chestnut flour, polenta, and a few vegetables fried in common olive oil. Wheat, maize, some rice, wines, olives, and other fruits, some vegetables, silk, hemp, and some flax, are the principal objects of culture. The valley of Garfagnana is that alone in which dairy pasture is followed to any extent. The Duke and a few of the principal landlords own the large flocks of sheep which pasture on the Apennines and the slopes of the mountains. On the latter, beech, pine, oak, and also chestnuts abound. The vine is extensively cultivated about Reggio and Modena, from which a large quantity of wine, of a strong rough description, is exported to Lombardy. The worst of these, with water, constitutes the drink of the population. The labouring population live in general very sparingly, and are seldom enabled to eat any animal food. Iron and some other minerals are found: the marble of Carrara, which seems inexhaustible, forms the most valuable article of export. Some silk-works, linen and canvas, leather, paper, glues, and pottery, all on an insignificant scale, with the ordinary handicraft works, comprise the manufacturing industry of this small state. Its trifling commerce is, like that of Parma, confined to an interchange of its few surplus products for sugar, coffee, and articles of luxury; all of which, from both being inland countries, are comprised in the trade of the surrounding countries.

§ 2. Posting.—Money.

The posting regulations are the same as in the Lombardo-Venetian kingdoms; the currency is Italian or Austrian. The *visa* of the Austrian government to the passport is sufficient for travelling in the duchy of Modena.

ROUTE 38.

PARMA TO MODENA AND BOLOGNA.

7½ posts=62 m.

Quitting Parma, you resume the Via Emilia, stretching out in a straight line before you. Fine views of the purple Apennines in the distance.

San Lazzaro; the name of this place indicates the former existence of the ancient hospital. Lepers were strictly prohibited from entering the city of Parma, hence the necessity of this house of refuge. The Portone di San Lazzaro, which crosses the road, was erected for the purpose of commemorating the solemn entry of Margaret of Medici, when entering Parma for the purpose of celebrating her marriage with the Duke Odoardo.

San Prospero. Then by a long bridge cross the torrent Enza, furious in winter, but in summer having its course marked only by a bed of stones. The Enza abounds, nevertheless, with excellent fish. About a mile further on enter the territory of Modena, and encounter a custom-house at

1½ *Sant' Ilario.* 5 m. S. of this lies *Montecchio*, celebrated as the birthplace of Attendolo Sforza, the father of Francesco Sforza, the founder of the great but unfortunate second dynasty of Dukes of Milan.

Cross the *Crostolo* torrent, which, under the French, gave its name to the department, before reaching

1½ *Reggio* (*Inns:* Posta, Giglio), a flourishing city, containing upwards of 16,000 Inhab. *Regium Lepidi* was founded by, or at least received the privileges of a Roman colony from, Æmilius Lepidus. The devastations of Alaric, and the restoration of the city by Charlemagne, have effaced almost every vestige of antiquity. A curious Roman statue of Janus, of fairly good workmanship, but lacking both arms, is built into the corner of a house near the *Palazzo de Becchi*, like the *Uomo di Pietra* at Milan. A statue, which is said to be that of Lepidus, is preserved in the *Palazzo del Commune*. Several curious Roman inscriptions and altars are preserved in the cortile and arched porticoes of this building.

The great romantic poet of Italy was born at Reggio, and the house in which Ariosto first saw the light is, according to immemorial tradition, pointed out near the Palazzo del Commune. No theme of controversy, from the time of Homer downwards, has been more fierce than that respecting the birthplace of great men. Ariosto has himself spoken too clearly to permit any other city to contest with Reggio; but that is not enough, for, if cities and villages cannot dispute, then localities in cities and villages will. One party maintains that Ariosto *must* have been born within the precincts of the citadel; and this species of civil war rages as yet undecided. The house itself has no appearance of age, and has nothing but the tradition to render it remarkable.

The *Duomo* is of the 15th century. The façade, which is unfinished, is ornamented with marble columns, and recumbent on the pediment of the great door are fine statues of Adam and Eve, by *Clementi*. They are larger than life, and *Clementi* has evidently imitated his master, Michael Angelo, in the position of the figures, which are like the "Morning and Evening" in the Laurentian Chapel at Florence; besides these there are SS. Chrysanthus and Darius, and other patron saints.

Within the cathedral are several other fine works by *Clementi*:—The Tomb of Ugo Rangoni, Bishop of Reggio. He is represented in the attitude of benediction, larger than life. By *Clementi* also are the bronzes of the High Altar, representing Christ Triumphant, and the statues of Saints Prosper, Maximus, and Catherine in the choir. *Clementi* himself is buried in this cathedral, under a monument sculptured by his able pupil, *Pacchione*, who was both a sculptor and an architect. In a chapel is a statue of Bishop Ficcarelli, who died in 1825. It is above the ordinary run of modern Italian sculpture. A supposed *Caracci* in the choir is much damaged. Another monument is that of Francesco Mar

d'Este, late Bishop of Reggio, died 1820. He left all his property to the cathedral.

Madonna della Ghiara. The plan of this church is a Greek cross. It was begun in 1597 from the designs of *Balbi*, and completed by *Pacchione*, who added the vaulting of the cupola. The architectural details are good. The interior is covered with frescoes. Large and small there are upwards of 200 compartments thus decorated, and in good preservation. One series is by *Luca Ferrari* (1605-1654), a native of Reggio, the disciple of Guido, more "grandioso," says Lanzi, than delicate, yet with a share of the grace of his master. Amongst these are several Scripture histories, which, like all the paintings throughout the church, are explained or allegorised by short mottoes; as, for example, Rebekah at the Well, "*Hausit aquas in gaudio, de fonte Salvatoris.*" Another series is by *Tiarini*, of Bologna (born 1577, died 1668). This painter, who lived during the greater part of his life at Reggio, was in some respects formed by the Caracci, yet preserved a distinct character. His compartments also are Scripture histories, intermixed with devices:—Samuel offered by his mother to the High Priest is one of the best, with the motto "*Quod Deo vovit, devote reddidit.*" A third series is by *Lionello Spada* (1576-1622), a friend, and yet in some degree a rival, of *Tiarini*, and to whom he was superior in colouring, but inferior in design. *Spada* was here in direct competition with *Tiarini*, and the series which he has left contains some of his most carefully executed works. In this series, Esther before Ahasuerus, "*Humiles exaltati sunt,*" is the best. By *Desani* (1594-1657), a pupil of *Spada*, and who established himself at Reggio, is a curious series of figures, representing eight religious orders, with the virtues supposed to belong more particularly to each. By *Gavassetti* (died 1628), a beautiful series of Prophets and Virtues. Many of the paintings of emblems are clever. A Crucifixion, by *Guercino*, seems a fine picture, but it is dirty and ill seen. The original *Madonna della Ghiara*, once an old painting upon a garden wall, has long since perished. The present one was painted in 1573, and placed in a magnificent shrine or altar, ornamented with mother-of-pearl and coloured marbles: beautiful lamps of silver are suspended before it. A fine monumental bust of Maria Teresa of Este was erected, 1820, by her daughter, Maria Beatrice.

The very ancient Basilica of *San Prospero* (which stands behind the cathedral) was entirely rebuilt in the 16th century. The demolished building was in the Lombard style. Six colossal lions of marble, which supported the portals, are still before the modern church. One grasps two skulls with his hind paws; others have the usual rams and serpents. Within, the structure is grand and regular. Fine, but damaged, frescoes by *Campi* and *Procaccini* — amongst other subjects, the Last Judgment, Heaven, Purgatory, Hell — decorate the vaultings. Other paintings are by *Tiarini*. In the sanctuary are some statues, a crucifix, and massive ornaments, in silver.

Great rents, now filled with mortar, show the damage which the church sustained, a few years ago, by an earthquake.

Reggio has a good public library and a museum. In the latter are the collections of the celebrated Spallanzani: he was born at Scandiano, within the district of Reggio, and therefore the inhabitants of the city consider him as their fellow-citizen. Reggio is also the country of Valesnieri, Toschi, and Paradisi. There is an active trade here in wine, silk, cheese, and hemp, so that the place has an air of prosperity.

A road much improved of late years, and with a military object, leads from Reggio to the shores of the Mediterranean by the Pass of Sassalbo, Fivizzano, and Sarzana, through a country offering little interest, and only one decent resting-place at Castelnuovo nei Monte; there are no relays of horses upon it, and it is chiefly traversed by persons carrying fish from the Gulf of Spezzia to Reggio

and Rubiera; it is probable it will now be more travelled over, since the district of Fivizzano has been united to the possessions of the Duke of Modena.

About 12 m. S.W. from Reggio is *Canossa*, celebrated as the place where the Emperor Henry IV., after supplicating during three days, barefooted and bareheaded, obtained absolution from Pope Gregory VII.

---

1 ***Rubiera***, a m. before reaching the *Secchia*. This place, surrounded by very fine fortifications, was a fief belonging to Bojardo, Lord of Scandiano, and author of the 'Orlando Innamorato.' There are remains of a Roman bridge over the Secchia.

The road continues through a plain, with many vines; but, in other respects, with somewhat diminished fertility.

1 MODENA (*Inns*: Il Grande Albergo S. Marco. It belongs to the government, and is kept up partly at the Duke's expense. Grande Albergo reale, new), anciently ***Mutina***, possesses nothing but the features of land and stream to recall its early history. The city is pleasantly situated between the valleys of the Secchia and the Panaro, and the verses of Tassoni well describe the locality.—*Secchia Rapita*, canto i., st. 8, 9.

"Modana siede in una gran pianura,
Che da la parte d' Austro, e d' Occidente,
Cerchia di balze, e di scoscese mura
Del selvoso Apennin la schiena algente;
Apennin, ch' ivi tanto all' aria pura
S' alza a veder nel mare il Sol cadente,
Che su la fronte sua cinta di gelo
Par che s' incurvi, e che riposi il cielo.

Da l' Oriente ha le fiorite sponde
Del bel Panaro, e le sue limpid' acque,
Bologna incontro, e a la sinistra l' onde,
Dove il figlio del Sol già morto giacque,
Secchia ha da l' Aquilon, che si confonde
Ne' giri, che mutar sempre la piacque;
Divora i liti, e d' infeconde arene
Semina i prati, e le campagne amene."

The city, which contains about 30,000 Inhab., is fortified, and the ramparts, though destitute of strength, offer a very pleasant walk. The views of the Apennines from them are peculiarly beautiful. One curious reminiscence is connected with the ramparts of Modena. The hymn sung by the Roman sentinels as they paced the summit of the wall, when they awaited the attack of the dread Hungarians, is still preserved.

The Citadel, and its *place d'armes*, include perhaps fully one-third of the area of the capital, which possesses a character differing much from the other Lombard cities in its domestic architecture, it being more of a German cast.

The *Duomo*. "This splendid building was begun in 1099, at the instance and with the assistance of the celebrated Countess Matilda, of whose vast possessions Modena formed a part. In 1108 the work was so far advanced that in that year the body of St. Geminianus, the patron saint of Modena, was translated into the new Basilica, which was at the same time consecrated to Pope Paschal II., in the presence of the Countess Matilda. The bulk of the fabric therefore belongs to the close of the 11th century. The name of the architect was Lanfrancus, as is proved by an inscription still extant on one of the external walls; but it is not known whether he was a native of Modena or not. The style is Lombard throughout. External arcades ornament both the W. end and the great semicircular apse. In the interior, monsters and grotesque images are still retained in the capitals of some of the pillars. But a feature which is not found in the old Lombard churches may be remarked here, in the large projecting porch, two stories in height, which advances before the principal entrance; and in the lions, on the backs of which the pillars of the porch repose. Though projecting porches were an essential part of the primitive churches, they seem to have been abandoned under the Lombard dynasty, and not to have been resumed till the 11th century, when they became universal. The lions are symbolical. They were intended to represent the strength and vigilance of the Church. At a

later period the animals which were introduced in the porches often represented the arms of the state to which the building belonged. For example, the griffin is the crest of Perugia, and the wolf that of Sienna. Perugia and Sienna were constantly at war: in consequence, the doorway of the Palazzo Publico of Perugia is decorated with a griffin tearing a wolf.

"On either side of the nave there are galleries. Under the chancel is a lofty crypt. To gain elevation for the crypt, the chancel is approached by several steps, as at S. Miniato and elsewhere. The portals exhibit ornaments and bas-reliefs of different periods, from the 12th down to the 14th century. The earliest are executed with little skill, though they must have excited great admiration at the time, as an inscription preserves the name of the artist. Over the head of one of the figures, at one of the side-doors, appears the name of Artres de Bretanîâ—a proof that the legends of romance were popular in Italy in the 12th century."—*G. Knight.*

The sculptures on the doorway represent the principal events of the life of St. Geminianus, the patron of Modena; amongst others, his expelling the Demon from the Daughter of the Emperor Jovinian. Others represent Scripture histories. The portal near the campanile shows a city walled and turreted, assailed by knights with the pointed shields and conical helmets of the 11th century, and whose names are written in barbarous characters. Here are the names of some of the heroes of the round table. Many ancient Roman inscriptions and tombs are about the façade. Behind the altar of the crypt is the tomb of San Geminiano. The scurolo has been altered; the original architectural features are singular. The marble columns supporting the church itself have capitals nearly resembling the Corinthian.

The paintings in the Duomo are below mediocrity. It contains, however, some good works of art. The screen of red marble which surrounds the choir, finished at the top by small double columns, supporting a species of balustrade, is peculiar. An altar-piece in the style of the Renaissance, in terra-cotta, with abundance of small curious statues. Another altar-piece contains the earliest known specimen of Modenese art. It is by *Stefano de' Serafini* di Modena, and was executed 1385. It is hard and dry, and more than usually Byzantine. The pulpit is of marble, sculptured, 1322, by *Tomaso di Campione;* and the *intarsiatura* of the stalls in the choir, executed in 1465, should also be noticed.

Near the sacristy, in a niche, behind and above an altar about half-way up on the N. side, is a beautiful group of the Nativity, in terra-cotta, by *Begarelli.* So many of the works of this admirable artist have perished, that this is kept shut up, but it will be opened by the *custode.* The tombs in this cathedral are interesting. Several, belonging to the Rangoni family, are of a grand period of monumental art. That of Claudio Rangoni, designed by *Giulio Romano,* consists simply of a sarcophagus beneath a canopy. Two angels, supporting a tablet in which the initials I.H.S. are inscribed, above, and a similar one below, constitute its only ornaments. Claudio, who died 1537, at the age of 29, succeeded his father, Francesco Maria, as Count of Castelvetro. He was a great protector of literature. He was married to Lucretia, a daughter of the celebrated Pico della Mirandola, who erected this monument to his memory. The tomb of Lucia Rusca Rangoni, his mother, is even more simple—a vase crowning a sarcophagus. This is also by Giulio Romano. There is a striking monument of Ercole Rinaldo, the last duke of the House of Este, who died in 1803. Ercole Rinaldo, who was a prince of no ordinary merit, was deprived of his dominions by the French invasion. A principality was erected for him in the Breisgau, but he would not accept this compensation, and died as a private individual at Treviso, 14th Oct. 1803. He married Maria Teresa Cibo, Sovereign Princess of Massa Car-

rara, the last heiress of the noble family of Cibo Malespina. It is she who is buried at Reggio. They had but one daughter, Maria Beatrice, who married the Archduke Ferdinand of Austria. The duchy had been previously secured to her by the treaty of Versailles. She died at Vienna, 1829, at an advanced age. The late duke, Francesco IV., was her son.

"The campanile, or ghirlandina, as it is called, from the bronze garland which surrounds the weathercock, is 315 ft. high, and is one of the four towers of which the North of Italy has reason to be proud. Whether it was undertaken at the same time with the church is uncertain; but the square part of it must have been complete in 1224, for in that year it was seized upon by one of the factions who at that time disturbed the peace of Modena. The upper pyramidal part was only finished in 1319."—*G. Knight.*

In this tower is still kept the old worm-eaten *Secchia rapita*, or the wooden bucket, which, taken by the Modenese from the Bolognese in the battle, or rather affray, of Rapolino, Nov. 15th, 1325, was here deposited by the victors, the *Geminiani*, as a trophy of the defeat of the *Petronii*, with wonderful triumph, as described in Tassoni's celebrated poem:—

"Quivi Manfredi in su l'altar maggiore
Pose la Secchia con divozione:
E poi ch' egli, ed il clero, e Monsignore
Fecero al Santo lunga orazione,
Fu levata la notte a le tre ore,
E dentro una cassetta di cotone
Ne la torre maggior fu riserrata,
Dove si trova ancor vecchia e tarlata.

Ma la Secchia fa subito portata
Ne la torre maggior, dove ancor stassi
In alto per trofea posta, e legata
Con una gran catena a curvi sassi.
S' entra per cinque porte ov' è guardata,
E non è cavalier, che di là passi,
Nè pellegrin di conto, il qual non voglia
Veder si degna e gloriosa spoglia."

Secchia Rapita, cant. i. 63.

The Modenese and Bolognese are respectively called *Geminiani* and *Petronii*, from their patron saints Gemignanus and Petronius.

San Francesco, near the southern gate, a Gothic church, desecrated by the French, and restored for divine worship by the late Duke.

S. Agostino, now called *S. Michele*, on the S. side of the street, near the Milan gate; over the door is "Pantheon Estense." In the 1st chapel, on the rt., is the remarkable group of the Taking down from the Cross, by *Begarelli*. It is of terra-cotta: the figures, which are as large as life, are full of animation. "If his clay could become marble," exclaimed Michael Angelo, "woe to the antique!" "*Se la creta delle figure di costui diventasse marmo, guai alle statue antiche!*" The by-name of *Begarelli* or *Bigarino*, for they called him either way, was "*Il Modano.*" His compositions show much grandeur of conception.

The *Ducal Palace* was begun in the 17th century. Much was added by the late Duke, who died 21st January, 1846, and it is now a fine building. It is said that, when the late Emperor of Austria visited the Duke, he clapped him upon the shoulder, saying, "*Va bene, Francesco, hai più bel palazzo di me.*" It contains court after court, with open staircases, galleries, arches upon arches, such as are seen in the background of old Italian pictures. Other parts remind one of Heidelberg, though in a less elaborate style.

The collection of paintings in this palace is large: some are good, but the best, including the Notte of *Correggio*, were sold in the last century, and are now the chief ornaments of the Dresden gallery. Amongst those which remain are the following:—a Crucifixion, by *Guido;* the single figure on the cross, the background in awful darkness, has a fine and simple effect. St. Roch in Prison, by *Guido* also, in his early manner; a grand and dark picture, but not very pleasing. Martyrdom of St. Peter, *Guercino;* fine, but with the characteristic coarseness and scattered lights which often mark this artist's style. Rinaldo and Armida, also by *Guercino*; the light fine, but the picture unpleasing as a whole. A Crucifixion, by *Pomarancio*, like Guercino; fine, but with the same

defects. A Holy Family, said to be by *And. del Sarto*, but not an undoubted original. The Virgin appearing to the Carthusians of Bologna; a striking picture, by *Dosso Dossi*, of Ferrara, by whom are many other good paintings (the Annunciation, the Adoration of the Shepherds, &c.). The Crucifixion, by *Andrea Mantegna;* hard and stiff in style, but a curious and interesting old picture full of figures. The Virgin and Child above and three Saints below, of whom St. Pellegrino is in the centre, *Garofalo:* another Virgin with Angels round her, by the same artist. The Assumption of the Virgin, the Twelve Apostles standing below; a large and fine picture, by *Francia.* The Circumcision, by *Procaccini*, a large picture with colossal figures; a fine specimen of the master. Portrait of *Ludovico Larea*, by himself, a Modenese artist, imitator of Guercino. Some of the most interesting pictures in this collection are the Four Elements, two by *Ludovico*, two by *Annibal Caracci.* They are well placed over four doors in the palace: *water* is the finest. An Assumption of the Virgin is also by *Lud. Caracci.* The Nativity, a beautiful sample of *Pellegrino Munari*, a Modenese, and the scholar of Raphael, who is said to have been assassinated. This picture was formerly in the church of St. Paul. St. Francis offering Flowers to our Lord, the Virgin, &c., by *Leonello Spada.* In one of the rooms are frescoes by *Nicolo del Abate*, the subjects taken from the Trojan war, as described in the Æneid. The ceiling of the great hall is painted by *Franceschino da Bologna*, an artist whose style resembles that of Luca Giordano. Here also are fine pictures by *Procaccini*, *Crespi*, and *Tiarini.* There are also a good many family pictures; amongst others, one by *Soli* of the Duke Ercole Rinaldo, which entirely exculpates the artist from the charge of flattery. The library, the *Biblioteca Estense*, is rich in manuscripts. Three of the most learned men in Italy, Zaccaria, Tiraboschi, Muratori, have been its curators. The museum contains some curious mediæval sculptures.

Quitting Modena, you pursue the Via Emilia. The plain is covered by a soil of great fertility. Most of the land is used for grazing. Long rows of trees, generally festooned by vines, divide the fields; but where the vines are trained against the mulberries they are not festooned.

Sant' Ambrogio. The Panaro is crossed by the bridge built by Duke Ercole Rinaldo, and which is finely flanked by four solid towers.

Here you quit the duchy of Modena, and enter the papal territory. The douaniers of his Holiness are civil, and usually give no other trouble except that of desiring the gentlemen of the party to get out of the carriage and declare, as gentlemen, that they have nothing liable to the duties. 24 pauls are paid for the barriers; the traveller receives a *bolletone* in return.

Castel Franco, or *Forte Urbano.* The old walls and ramparts of the castle, called after Urban VIII., who built it, are picturesque. The church possesses a dubious *Guido.* The site of the battle between Mark Antony and the Consuls Hortius and Pansa is supposed to have been in this neighbourhood.

1½ *Samoggia.* } *Handbook for*
1½ Bologna. } *Central Italy.*

ROUTE 39.

MODENA TO PISTOJA, BY BARIGAZZO AND SAN MARCELLO.

This is a long dreary road, through a country offering little interest except to the geologist. It traverses the central chain of the Apennines three times. On the northern side of the Apennines it is not, generally speaking, in good repair, where it runs through the Modenese territory; the contrary is the case with the Tuscan portion. There are neither post-horses nor diligences; but vetturini frequently travel by it, employing two days and a half between

Pistoja and Modena. Were it kept in better repair it would offer, now that the railroad is completed between Pistoja and Florence, some advantages to the traveller going from Verona and the Italian Tyrol to the shores of the Mediterranean.

Formigine, a town of 1800 Inhab., is the first stage, 9 m. from Modena, on the plain, in a district rich in grain, vines, and mulberry-trees.

Marinello, 5 m. farther, entering the hilly region.

Paullo or *Pavullo*, a borgo, 35 m. from Modena; 4 m. beyond which the road, which had hitherto run nearly S., changes its direction to W.S.W., turning abruptly round the picturesque hill of

Montecucullo, with a castle on the summit, the birthplace (in 1609) of the celebrated military commander Montecuculli, the rival of Turenne and Condé. A dreary road of 15 m., through a pasture country, leads to

Barigazzo, a small hamlet, close to which are emanations of carburetted hydrogen gas, similar to those near Pietramala, on the road from Bologna to Florence, and which ignites on a light being applied to it. Ascending along the Scoltenna torrent we reach

Pieve Pelago, a village of 1800 Inhab., in a cold inhospitable region; and 7 m. higher up the hamlet of *Fiumalbo*. Here the principal ascent of the Apennines commences, having the Monte Cimone, the highest peak of this part of the chain, about 4 m. on the l. The most elevated point of the road, at the Col dell' Abbetone, is 6310 ft. above the sea. Here we enter the Tuscan territory, Pistoja being 35 m. distant, and by a rapid descent of 7 m. reach

Cutigliano, a village of 1200 Inhab., on the Lima river, which we follow as far as

San Marcello, a prosperous borgo on the Limastre. There are some iron and cloth works in the neighbourhood. A bridle-path leads down the ravine of the Lima to the baths of Lucca. There is a beautiful road of 22 m. from San Marcello to Pescia by Petiglio and la Pruneta.

From San Marcello the road to Pistoja runs easterly, ascending again the central chain by *Cartrece* and *Bardelone*, to descend to Ponte Petri, a bridge on the river Reno, and near its source. Here we are again on the N. side of the Apennines.

From *Ponte Petri* (Pons Presbyteris) the road ascends along the Reno, here a mere mountain-torrent, to the hamlet of *Piastre*, close to its source. By a slight ascent to Cireglio, from which the water runs towards the Ombrone, the central chain is crossed for a third time. The space which here separates the affluents of the Po and Arno is perhaps less considerable than at any other point. Descending along the Ombrone, which the road crosses by a bridge at Burgianico, 2 m. before arriving at

Pistoja. (See Rte. 40.)

SECTION VI.

TUSCAN STATES.

§ 1. *Territory.* — 2. *Agriculture.* — 3. *Manufactures.* — 4. *Wines.* — 5. *Money, Weights, Measures.* — 6. *Posting.* — 7. *Passports.* — 8. *Servants.* — 9. *Painting.* — 10. *Sculpture.*

ROUTES.

ROUTE	PAGE	ROUTE	PAGE
40 Sarzana to *Lucca* and *Pistoia*	401	42 Lucca to Pisa	423
41 Lucca to Florence, by Pescia and Pistoia	414	43 *Leghorn* to Florence	449
		44 Bologna to *Florence*	452

PRELIMINARY INFORMATION.

§ 1. TERRITORY.

The present work describes no part of Tuscany S. of the Arno, excepting the road from Leghorn and Pisa to Florence. But this district includes, with the portions of Tuscan country described in the preceding sections, the principal territories of the ancient republics of Florence, Pisa, and Lucca, which render it full of interest. As to its natural character, it is a series of valleys formed to a great extent by the roots of the Apennines, and it combines much picturesque beauty with exuberant fertility.

The resources of this state are numerous; the soil, climate, and configuration of the country are as various as the diversities presented by the sterile, cold, Apennine region,—the fruitful valleys of the Arno, of the Chiana, and Ombrone, —and the unhealthy Maremma. The present population since the accession of the Duchy of Lucca is 1,696,500, and it is rapidly increasing under the mild government of the reigning sovereign Leopoldo II. The population of the towns is given according to the census of 1845.

§ 2. AGRICULTURE.

The *métayer* system prevails in Tuscany, and, unless it be in the Maremma, the farms, as well as the estates, are small. The proprietor of the land supplies the capital; the cultivator the implements and the labour; the produce being divided between them. The *métayer* lives from hand to mouth, seldom with any grain, oil, or wine in reserve; they are usually indebted to their masters; the system begets such idleness that a hired labourer will do three times as much work in the same time as one *métayer*.

The *métayer* system has existed from time immemorial. Of a date anterior to the Roman dominion, it has survived the middle ages, for the feudal system was never generally prevalent in Tuscany. The contract between the landlord and peasant, which is unwritten, is in force for one year only; the proprietor may discharge his cultivator every year at a fixed period, but a good tenant will

hold by the estate from generation to generation. The system depending too on mutual good faith, a good labourer is indispensable to the well-doing of the landlord. In the partnership the proprietor supplies all the capital, and the cultivator the labour and utensils; the produce is equally divided between them. The cultivator is only obliged to supply the labour required in the ordinary cultivation. If the proprietor is desirous of reclaiming waste lands, he must pay the cultivator wages for extra work. The seed for sowing is supplied at joint expense; that required for the support of the cultivator the proprietor is in general bound to supply.

Tuscany is highly cultivated. A small extent of land, of very moderate fertility, suffices for the support of a family of ten or fifteen individvals. No other system could draw from the land so large a mass of produce. But an enormous capital is swallowed up by the land. The cultivation is by no means scientific. Every species of cultivation which does not contribute to furnish direct consumption is neglected. The same field is under cultivation for wheat, vines, and olives at one and the same time, and frequently for fruit, herbage for cattle, and all the different varieties of produce that may be required, not according to the condition of the land, but to the wants of the family. This erroneous self-sufficing principle pervades everything, even to the extent that a single field should produce everything — that one man should do everything; there is no such thing as a division of labour — no intermediate branch of occupation. The same individual who has planted a vine, or sown his field, must sell the final produce to the consumer; the labour of the Tuscan proprietor is, therefore, so complicated, that it is impossible to get through it. The result of all this is, that out of all the gross produce the net revenue to the Tuscan proprietor is most miserable. The gross produce is in itself large—very large —in proportion to the natural productiveness of the soil; but it is small considered in relation to the expenses incurred, to the capital absorbed, and to the labour bestowed upon it. The cultivators are said to constitute at least one-third of the population of Tuscany. The living of the peasantry is frugal. Bread varies according to the quality of the soil and the grain it produces. In most of the provinces it is a mixture of rye, barley, and Indian corn, with a little wheat; in some places, however, it is of pure wheat. Next to bread beans form the principal article of nourishment to the cultivators. They drink but little wine, but more frequently acquarello (piquette). To eat meat once a week is considered a luxury. The poorest of them are satisfied with a piece of bacon. The number of cattle is on the increase considerably, and the consumption of meat still more. The supply of wheat is inadequate to the consumption of Tuscany.

There is an appearance of neatness and cleanliness, as well as contentment, which prevail among the Tuscan peasantry, which is extremely pleasing, and which may be mistaken for a state of independent circumstances. The valleys of the Arno and Chiana are, however, cultivated with great care, and with less waste than in many parts of Europe. Among the productions of importance silk is increasing, and the annual quantity produced is stated at nearly 260,000 lbs. The olive-oil is an article of great value, which might be greatly increased in quantity.

§ 3. MANUFACTURES.

The manufactures of Tuscany have never been either restricted nor maintained by legislation. In this respect, as in everything connected with liberty of commerce, Tuscany has been the first country to take the lead in that system which has immortalized the name of Sir Robert Peel. Except as far as the usual handicrafts in towns and villages, such as carpenters, joiners, wrights, blacksmiths, shoemakers, and masons, have been called by necessity into opera-

tion, the people look to agriculture chiefly for their support: those who are employed in the straw-hat making, and in the spinning and weaving of such woollens, linens, and silks as are made in the country, are generally found at work in their own habitations.

Notwithstanding the predilection of the Tuscan people for agriculture, the following branches of manufacture employ a great part of the population of towns:—

Straw Platting and Straw Hats.—This important branch of industry has long been celebrated for its fine and beautiful workmanship. It was long a profitable and extensive article of export, until the high duties in England and France on the Tuscan hats, bonnets, and platting, rendered the price too high for the use of any but the opulent classes. Besides the general use of straw hats in the country, the value of hats and platting exported averaged from 6,500,000 to 7,500,000 lire per annum, a great part of which was smuggled into foreign countries. This interesting branch of industry is followed in the towns and in the country. Preparing the straw in bundles of different degrees of fineness, platting, cleansing, and making up for use or exportation, afford employment to the female population,—moderately paid, it is true; but, at the same time, in a much cheaper country, far higher wages than is paid for straw-platting in London, Dunstable, and other places in England. Florence, Prato, Pistoja, Pisa, Leghorn, and intermediate places, are the localities of the straw manufactories.

The young females of the Contadini often by their industry and skill in straw-platting realise their marriage dower. Chateauvieux says, "each girl can, for a few pence, purchase straw to work up, and earn between 30 and 40 sous, 15 to 20 pence, per day."

Silk Manufactures.—Florence is the principal seat of the silk manufactures, especially for throwing, weaving, &c., the number of looms being estimated at nearly 4000. There are silk-mills and works also at Sienna, Modigliana, Pistoja, and Prato. Even the silk-looms in Florence are in the houses of the respective weavers. In the female schools of industry there are, with other branches, a number of silk-looms.

Woollen Manufactures.—These are chiefly of a coarse description: the woollen caps called *beretti*, and the military caps, *calabassi*, worn by the Turks, are manufactured extensively for the Levant trade. The value exported, of both, is estimated at nearly 75,000*l.* sterling.

In Prato and its neighbourhood there are above thirty woollen manufactories of woven cloths, five of which are for caps. Florence has manufactories of carpets, in one of which criminals are employed. The colours and textures of the Florentine carpets are beautiful.

Linens and Hemp Tissues are manufactured chiefly in the country districts, and almost exclusively for ordinary wear.

Cotton Manufactures.—There are few manufactures of cotton in Tuscany, the country deriving its supplies from England.

Paper and Printing.—Both these are extending; there are about fifty great and small of the first, and about forty printing-presses. Paper is manufactured in very large quantities and for exportation about Pescia.

Alabaster and Marble.—There are a great number of alabaster works at Volterra, &c., and marble and sculptured works in Florence and other places.

Porcelain.—There is one establishment near Florence which produces some beautiful high-priced specimens.

Tanneries and Works of Leather.—There are several tanneries, but they tan little more, if any, than the leather dressed and used in the country.

Common Earthenware, common Glass, Furniture, carriages of various kinds, gricultural implements, &c., are all made for ordinary use.

Hardware and Works of Metal.—The cutlery, iron and other metal works are only moderately good. The best cutlery is made at Pistoja. A considerable quantity of iron is manufactured in the duchy from the Elba ores, but not sufficient for the consumption of the country.

§ 4. WINES.

The process of wine-making is better understood, and a greater number of good wines are produced, in the Tuscan dominions than in any of the other states of Italy. The Grand Dukes have taken considerable pains to improve their vineyards, by importing the best species of vines from other countries, as, for instance, from France, Spain, and the Canaries; and the wines made at their villas show that their labours have been attended with considerable success. According to Redi's patriotic dithyrambic, entitled 'Bacco in Toscana,' the wines of Tuscany are the first in the world, and they perhaps might be, if a better choice were displayed in the soils appropriated for their growth, and if greater science were displayed in their fabrication. That it is not from ignorance on the former of these points that the Tuscans so often err appears from several passages of the poem just mentioned, in which the author anathematises those who first dared to plant the vine on low soils, and celebrates the excellence of the juice which flows

——— "dall' uve brune
Di vigne *sassosissime* Toscane."

"Among the ancient laws of the city of Arezzo," he remarks in a note, "was one granting free permission to plant vines on such hills as were calculated to produce good wine, but strictly prohibiting the cultivation of them on the low grounds destined to the growth of corn." The injudicious method also of training the vine excites his just indignation.

In the description of Tuscan wines much confusion has arisen from not attending to their different qualities. As the press is little used, and the grapes have, in general, attained their full maturity—being, besides, in the case of the choicer sweet wines, dried for six or seven weeks within doors before they are trodden—the first juice (*mustum lixivium*) necessarily abounds in saccharine matter, and the wine procured from it will consequently belong to the sweet class. But, when this is drawn off, it is customary to add a quantity of water to the murk, which, after a short fermentation, yields a very tolerable wine; and a repetition of the process furnishes an inferior sort. In this way, a great proportion of the ordinary wines of the country are made; but all the choicest growths, all the *vins d'entremets*, are more or less sweet. The Montepulciant wine, which a traveller will most probably have set before him, will be the common wine of the place, and will not enable him to judge of the most esteemed wine in Tuscany, and "che d' ogni vino è il re." According to Redi, another source of error arises from the circumstance of several of the best Tuscan wines receiving their appellations from the grapes which yield them, as, for example, the *Aleatico*, the *Columbano*, the *Trebbiano*, the *Vernaccia*, &c.; and as these names are not confined to Tuscany, but are common to the growths of other parts of Italy, the difficulty of distinguishing them is still further increased.

The *Aleatico*, or red muscadine, which is produced in the highest perfection at Montepulciano, between Sienna and the Papal State; at Monte Catini, in the Val di Nievole; and at Ponte-a-Mariano, in the Lucchese territory, and of which the name in some measure expresses the rich quality (it being obviously derived from ἡλιάζω, to expose to the sun), has a brilliant purple colour, and a luscious aromatic flavour, but without being cloying to the palate, as its sweetness is generally tempered with an agreeable sharpness and astringency. It is, in fact, one of the best specimens of the *dolce-piccanti* wines; and probably

approaches more than any other to some of the most esteemed wines of the ancients. The rocky hills of Chianti, near Sienna, furnish another sort of red wine, which is made from a different species of grape, equally sweet, but rather less aromatic; and at Artimino, an ancient villa of the Grand Dukes, an excellent claret is grown, which Redi places before the wine of Avignon. The wine of Carmignano is also held in much estimation.

These are the chief red wines of Tuscany. Formerly several white sorts were made, of which the *Verdea*, so called from its colour inclining to green, was in high repute. Frederic II. of Prussia preferred it to all other European wines; and in the time of our James I. to have drunk Verdea is mentioned among the boasts of a travelled gentleman:—

> "Say it had been at Rome, and seen the relics,
> Drunk your *Verdea* wine," &c.
> BEAUMONT & FLETCHER, *The Elder Brother*, Act ii. sc. 1.

The best used to be made at Arcetri, in the vicinity of Florence. Next to it ranks the Trebbiano, so called from the grape of that name, and much extolled for its golden colour and exquisite sweetness; being in fact rather a syrup than a wine. For making it the sweetest grapes are chosen, and, according to Alamanni, partly dried in the sun, after having had their stalks twisted. The fermentation continues four or five days; the wine is then introduced into the cask and undergoes repeated rackings during the first six weeks or two months. It appears from Sismondi's account, that most of the Tuscan white sweet wines now pass under the denomination of Trebbiano; but there is very little made, the white grapes being chiefly consumed in the manufacture of red wines.—(*Henderson, Hist. of Ancient and Modern Wines*, 236.)

The produce of the vineyards is now more than sufficient for the consumption of Tuscany; but as the native wines are easily spoilt by carriage, the surplus, beyond that consumed in the country, is distilled to obtain the brandy contained in them.

§ 5. Money.—Weights.—Measures.

There are various modes of keeping accounts in Tuscany; the fundamental money may be considered the *lira*, which consists of 20 *soldi*, each *soldo* consisting of 3 *quattrini* or 12 *denari*. The most common currency is the *paolo*. The values of the different coins of Tuscany are as follows.

Gold Coins:—	£.	s.	d.
The *Zecchino*, or Sequin, also called *Ruspo*, or *Gigliato*, the only coin of pure gold issued at the present day	0	8	$10\frac{1}{4}$
The *Ruspone*, or 3-Sequin piece, valued at 40 *Lire* or 60 *Paoli* . .	1	6	8
Silver Coins:—			
The *Scudo*, or *Francescone*, contains 10 *Paoli*	0	4	$5\frac{1}{10}$
The *Paolo* contains 8 *crazie* = 54 French centimes	0	0	$5\frac{3}{10}$
1 *Lira* = 20 soldi = 240 denari	0	0	$8\frac{1}{8}$

The *Francescone* also contains $6\frac{2}{3}$ *Lire* or 6 lire and 1 paolo. It is also divided into 4 *Florins*: the *Fiorino* or Florin (so called from its bearing the Fleur-de-Lis, the arms of Florence, on one of its sides) is equal to $1\frac{2}{3}$ lire or $2\frac{1}{2}$ pauls.

Copper Coins:—

1 *Crazia* = 5 quattrini = 20 denari.
1 *Quattrino* = 4 denari.

The Crazia is a coin of the ancient Medicean government, and none have been struck of late years.

The Denaro has not been coined since the days of the republic; the smallest Tuscan money is now the Quattrino.

Thus the Francescone = 4 florins = 400 quattrini, affording an easy decimal system for calculation.

There are several pieces multiples of the smaller coins, as 5 pauls or mezzo scudo, and pieces of 2 pauls: also half-pauls in great abundance.

VALUES OF FOREIGN COINS:—

The English sovereign is worth from 44½ to 45 pauls.
Napoleon exchanges for 35½ or 36 pauls, and sometimes more.
5-franc piece - - 8 pauls 6 crazie.
The Colonnato or Spanish pillar dollar is current for 6⅓ lire, or 9 pauls 4 crazie.
The Roman dollar has the same value as the Spanish.
The Zwanziger or Lira Austrica = 1 lira and 9 denari, or 1 paul 4 crazie and 2 quattrini.

At Leghorn every species of coin may be found in circulation. The sovereign passes for something less than 30 lire, and the shilling for 2 paoli.

WEIGHTS AND MEASURES.

Weights.—The Tuscan pound = 0·74864 lb. Avoirdp. Therefore 100 pound or a Quintal is 74·86 lb. avoirdp. In round numbers, therefore, a Tuscan pound is 12 ounces avoirdp., or ¾ of a lb. of that measure: it is $\frac{9}{10}$ of a pound Troy. It is the same as the Roman pound.

Measures of Length.—The standard measure of length is the Braccio Fiorentino, which is divided into 20 soldi, and each soldo into 12 denari, or 60 quattrini. The Braccio is equal to 22·98 English inches, or 1·915 English feet, or 0·5836 mètres. The Tuscan mile consists of 2833·33 of these Braccia. 67·2948 are equal to a degree of the equator. The Tuscan mile is therefore equal to 1808 English yards, or 1 mile English and 48 yards, or 1·6536 kilomètre.

The Tuscan post consists of 8 miles, and is therefore equal to 8 English miles and 384 yards, or 8¼ miles nearly. Distances are expressed in miles and posts.

There is another Braccio used by builders and surveyors which equals 21·6 English inches, or 0·5486 mètre, and 5 of these make the Pertica or perch.

Superficial Measure.—The Saccata of land is composed of 660 square Pertiche, and equals 1 acre 36 perches English measure. The Stioro contains 1541·3 square Florentine Braccia.

Dry Measure.—The Stajo is divided into 2 Mine, 4 Quarti, 32 Mezzette, 64 Quartucci, or 128 Bussoli, and contains 0·6913 English bushels. The Moggio is composed of 24 Staja, and therefore equals 2 quarters 4¾ bushels English measure. The Sacco contains 3 Staja.

Liquid Measure.—The Barile of wine is divided into 20 Fiaschi, 80 Mezzette, or 160 Quartucci, and contains 12·042 English gallons.

The Barile of oil is divided into 16 Fiaschi, 64 Mezzette, or 128 Quartucci, and contains 8·8313 English gallons.

The Soma is composed of 2 Barili.

As the coinage and measures of Lucca are still current in that part of Tuscany, we annex a table of them:—

§ 6. COINAGE, MEASURES, AND WEIGHTS OF LUCCA.

Accounts are kept in lire, soldi, and denari; a lira contains 20 soldi, and the soldo 12 denari. The following are the coins in circulation, and their values:—

	Lire.	Soldi.		French. Francs.	Cents.		s.	d.
The gold Doppia =	22	0	=	16	50	=	13	0
The silver Scudo =	7	10	=	5	62	=	4	5½
— Mezzo =	3	15	=	2	81	=	2	2¾
— Terzo =	2	10	=	1	87	=	1	5½
— Quinto =	1	10	=	1	12	=	0	10¾
— Lira =	1	0	=	0	75	=	0	7⅛
— Mezza =	0	10	=	0	37	=	0	3⅝

There are also pieces of 2 lire, which at first sight so resemble pieces of 2 French francs, that a stranger might mistake them. In Lucca, Tuscan money is current at its value: in Tuscany, the Sardinian money is current in like manner.

Linear Measures.—The braccio is divided into 12 once:—

1 braccia = 0·5905 mètre = 23·2479 Engl. in. or 23¼ in. nearly.
The canna = 4 braccia = 2·362 mètres = 7 ft. 8·99 Engl. in. or 7 ft. 9 in. nearly.
The pertica = 5 braccia = 2·9525 mètres = 9 ft. 8·239 Engl. inches.
The mile = 600 pertiche = 1771·5 mètres = 1936·2495 Engl. yd. = 1 m. 176¼ yd.

Weights.—The Lucchese pound differs only by a few grains more from that of Tuscany.

§ 7. Posting.

The tariff is the following, at the rate of 5 paoli per horse, except on entering or quitting Florence, when you pay 6 paoli. The regulations as to carriages are of the usual description, but are not very rigidly insisted upon, for the postmasters have not got a monopoly, and the government rather encourages competition.

	Paoli.		Francs or lire Italiani.
Pair of horses . . .	10	=	5·60
Postilion	3	=	1·68
Stalliere, per pair and per post	½	=	25

6 paoli is the usual mancia to the postilion. If 3 horses are taken, the third is ridden by a boy, who receives half-pay.

§ 8. Passports.

Upon entering the country, the passport of *any* of the great powers suffices; but on quitting, it must receive the *visa* of your own Minister, of the Tuscan Minister for Foreign Affairs, as well as that of the ambassadors or consuls of the states to which you are immediately proceeding. The police visa is valid only during 3 days, and if the traveller does not set out within that period from the date it must be renewed. A *carta di soggiorno* must be taken out by persons remaining for any time at Florence, or the other large towns.

§ 9. Servants.

English residents in Tuscany frequently experience great annoyance from their disputes with their Italian servants. The law is very different from ours, and the servants often take a dishonest advantage of their masters' ignorance. The following summary of the liabilities of the master may therefore be useful.

By the law of Tuscany, every servant engaged at *yearly* wages is entitled to 6 months' notice to quit, or to 6 months' wages: the better way is to engage by the month, and to have a written agreement, stating that you are entitled to discharge at a fortnight's notice. Any foreign servant brought by a stranger

into Tuscany, and discharged by him there, however bad his conduct may have been, can, upon applying to the tribunals, compel the master to pay his full coach-fare and expenses back to his own country, unless the employer have a written agreement, signed by the servant, to the contrary. Families intending to winter in Florence generally engage a cook, at a stipulated price per month, to furnish everything required for the house; but, in this case, it is necessary for the stranger to advertise in the *Gazetta di Firenze*, giving his name and residence, and stating that his servants have orders to pay for everything in ready money, and that he will not be accountable for any debts they may contract in his name; failing to do this, the cook will probably pocket the whole of the money paid him for housekeeping, and the master will be compelled to repay all the tradesmen's bills. It is also necessary to be extremely particular to take a written receipt for every weekly or monthly payment made to the cook, as, in default of this, he will probably, on the eve of the departure of the family, go into court and swear that he has been supplying the house upon credit during his master's whole stay; and, although his master may have been in the regular habit of paying him weekly in the presence of members of his own family, and of the other servants, still, as, by the Tuscan law, *the evidence of neither relations nor servants is allowed to be given in the master's favour*, and as his own oath is not taken, the stranger will, after much delay and law expense, be obliged to repay the whole. The above is by no means an isolated case, but one of very common occurrence.

It is also extremely desirable, in engaging apartments, to avoid employing a valet-de-place, or other person similarly situated, as he will be sure to levy a contribution, which is added to your rent. Any gentleman intending to purchase pictures, or other works of art, should also be particularly cautioned against allowing a valet-de-place to accompany him, or have the slightest connection with the transaction, as such an assistant will be sure to help in defrauding you.

§ 10. PAINTING.

It was in Tuscany that the art of painting was revived in the middle ages.

At the era of the revival of art in Tuscany, artists were artificers in the strictest sense of the term. They studied their art not in the academy, but in the workshop. The "Arte degli Orefici," the goldsmiths' craft, was the chief school; hence came some of the best artists in all the three branches of architecture, sculpture, and painting. Brunelleschi, Ghiberti, Orcagna, Luca della Robbia, Massolino, Ghirlandajo, Pollajuolo, Botticelli, Verrochio, Francia, Finiguerra, Andrea del Sarto, Baccio Bandinelli, Benvenuto Cellini, Salviati, Lione, Vasari, and a host of other inferior names, all were brought up in this trade, which some practised to the end of their lives. Painters were chiefly employed in church imagery and ornaments, as decorators of houses and furniture. The articles which gave occupation to their pencils were of various descriptions. The most costly seem to have been the ponderous well-lined chests in which the *trousseau* of the bride was conveyed to her new domicile, or in which the opulent citizens kept their robes and garments of brocade and velvet, no small portion of their inheritance. Bedsteads, screens, cornices, and other ornamental portions of the rooms, were adorned in like manner. Subjects were often borrowed from the legend or the romance, the illustrations of the popular literature of the age. Here also were exhibited the amusements of the world:—tilts and tournaments, the sports of the chace, and the pastimes of wood and field, were often particularly chosen; and upon such works the most excellent painters exercised themselves. Even under the first Medici, when the altered spirit of the pursuit had rendered painting a profession, it was still talked of as a trade. It was in the "*bottega*," the shop, and not in the studio,

that the painter was to be found. The statutes of the Company of St. Luke, or the "Arti de' Dipintori," at Florence, 1386, show that, as in London, they were a mere guild of workmen or tradesmen. There were the like fraternities at Bologna and at Venice; and all were equally comprehensive, admitting as their members trunk-makers, gilders, varnishers, saddlers, cutlers, in short, all workmen in wood and metal whose crafts had any connection with design, however little that might be.

Most, perhaps all, of what we should now term the easel pictures of the oldest masters, have been detached from articles of ecclesiastical or civil furniture: and indeed, before the 16th century, it may be doubted whether any *cabinet pictures*, that is to say, moveable pictures, intended merely to hang upon the wall as ornaments, without being considered as objects of veneration or worship, ever existed. For an account, however, of the artists of the Florentine school, and for their respective characters and merits, the traveller must be referred to Kugler's Handbook.

§ 11. Sculpture.

The earliest mediæval sculpture of Tuscany appears, perhaps, at Pistoia, where a *Maestro Gruamonte* has left several specimens of his chisel: they seem above the average of his age. Pisa was illustrated by *Nicolo di Pisa* and other artists of the Pisan school, of whom *Andrea* worked much at Florence; and an impulse having been thus given, the art speedily attained the greatest vigour. Sculpture with the Florentines, like painting, was a trade, and very frequently connected with some other calling. Very often the sculptors were also *orefici*, or workers in metal. At the head of the Florentine school, properly so called, stands *Andrea Orcagna*, or *Orgagna* (1326-1389), who was originally a goldsmith. He became an architect, painter, sculptor, and poet. "His works in sculpture, notwithstanding a certain dry quality of execution that pervades them, have great merit. His most esteemed performances are the sculptures on the altar in the chapel or oratory of Or San Michele in Florence. Orcagna showed great talent in the management of his draperies, preserving considerable breadth in the forms and dispositions of the folds, and so composing them as not to conceal the action of the limbs."—*Westmacott jun., A. R. A.*

A new era of Tuscan sculpture begins with *Donatello*. There has been some discussion as to who was his master, and there are several very able men who flourished just before him, and who led the way. *Jacopo di Pietro della Quercia*, otherwise *Jacopo della Fonte*, is one of these: he produced the beautiful tomb of Ilaria del Carretto at Lucca. There were also many *Fiesolani* of great ability: they were rather a school of masons and workers of ornaments, but they acquired great dexterity of hand: one of them was *Andrea da Fiesole*, who worked with great purity of style. *Donato di Betto Bardi*, better known as *Donatello* (born 1383, died 1466), travelled much in Italy, studying the antique at Rome. "The works of Donatello are numerous, and remarkable for their superior qualities. His conceptions were bold, and his execution vigorous, and it is easy to see in his performances the reason for the compliment paid to his statue of St. Mark by one who could so well appreciate these qualities as Michael Angelo—'Marco, perchè non mi parli?' It is probable that the somewhat exaggerated treatment which is observable in some of the productions of Donatello, as well as of his contemporary Ghiberti, arose from their desire to avoid the dryness and poverty of form in the works of some of their immediate predecessors."—*Westmacott jun.* The great *Filippo Brunelleschi* (1377-1446) attempted to rival Donatello, but not successfully, for, much as he excelled in architecture, in sculpture he showed but inferior talent. *Antonio Filarete*, a disciple of Donatello, is principally known as an architect. *Michele Michelozzi* worked with Donatello. *Desiderio da Settignano*, a favourite scholar of Dona-

tello, who died at the age of 28 years, was most graceful in his designs, and succeeded most happily in giving to his marble an appearance of softness. *Nanni di Banco* (1383-1421) was a scholar of Donatello, more distinguished for his good and amiable qualities than for his skill: he was, however, much employed. *Antonio Rossellini* (flourished 1440–1480), and *Bernardo* his brother, are most fully masters of all the mechanical portions of their art; but both had merits also of a high order, and Michael Angelo much admired the expression of *Antonio's* countenances and the execution of his drapery. He worked with the utmost freedom: the marble seemed to yield before his hand like wax, and his figures are pervaded by tenderness and sweetness. *Lorenzo Ghiberti* (1378–1455), educated as a goldsmith, has secured a lasting reputation by his celebrated bronze gates of the Baptistery at Florence. He was also a good painter, and has left some curious historical writings upon art. *Lucca della Robbia* (1388–1460) was also a goldsmith. He worked sometimes in metal and marble, but principally in a species of porcelain of his own invention—burnt clay, painted with vitrified colours, and possessing remarkable durability. *Agostino* and *Ottaviano*, his brothers, worked in the same line, and their performances can scarcely, if at all, be distinguished from those of *Luca*. *Andrea*, a nephew of *Luca*, and exceedingly devoted to his art (1444–1528), another *Luca* and a *Girolamo* followed, all keeping the secret of the porcelain, which died with them. "There is a tradition that Luca della Robbia committed his secret to writing, and enclosed the paper, or whatever it was inscribed on, in some one of his models before he sent it to be baked; so that it could only be known at the price of destroying, or at least injuring, a number of his works, till the document should appear. Among his productions are some of great beauty. They consist chiefly of groups, in alto-rilievo, of the Madonna and infant Saviour, or Christ and St. John as children, and similar subjects."—*Westmacott jun.* The two *Majani*, *Benedetto* and *Girolamo*—some say uncle and nephew, some say brothers—were artists of great fertility of invention and much elegance. *Benedetto* worked much in wood, both in carving and in inlaid wood or *intarsiatura*. *Antonio del Pollajuolo* (1426–1498) possessed so much anatomical knowledge that he has been called the precursor of Michael Angelo. Though not a pupil of Ghiberti, *Pollajuolo* worked much under that great master; he and his brother *Pietro* were also excellent goldsmiths and workers in metal. *Andrea del Verrocchio* (1432–1488), a goldsmith, and afterwards a pupil of Donatello, possessed, like *Pollajuolo*, great anatomical knowledge. He principally failed in his draperies. He was an artist of much inventive skill, usually working in metal, and he first made plaster casts. *Matteo Civitali* (1435–1501) has been noticed at Lucca. Until a mature age this very exquisite artist practised as a barber. *Andrea Ferrucci* and *Mino da Fiesole* both belong to the school of Fiesole. *Michael Angelo* (1474–1563) became at an early age the scholar of Domenico Ghirlandajo, the most celebrated painter of his time, and afterwards studied under Bertoldo, the director of the academy established by Lorenzo de' Medici at Florence. "Till the time of Michael Angelo the works of art since the revival were all more or less meagre and dry in style, although considerable feeling and talent were occasionally displayed in their conception (or invention) and composition. Extraordinary efforts were sometimes made, as by Ghiberti and Donatello, to infuse into them a better and more elegant quality of form, but it was left for Michael Angelo to effect that total revolution in style which has stamped not only his own productions, but the art of his age with a character peculiarly its own."—*Westmacott jun.* *Baccio di Montelupo* (flourished 1490), also of the school of Ghiberti, produced but little in Tuscany; he was free and bold in manner. *Giuliano di San Gallo* (d. 1517) and *Antonio di San Gallo* (d. 1534) are more known as architects than as sculptors; their minor ornaments show much taste. But in this line

they were much excelled by *Benedetto di Rovezzano*, whose works of this description exhibit the utmost delicacy of touch and elegance of design. *Andrea Contucci* worked principally out of Tuscany; what he has left here is generally simple and affecting. Of *Francesco Rustici* there are remarkably few specimens. Cicognara considers Rustici as a first-rate artist. *Baccio Bandinelli* (d. 1559) possessed extraordinary talent. He was an ill-conditioned man, and was much censured in his own time by the many enemies whom he had made; but he was an artist of extraordinary power, bold in design, rich in invention, and peculiarly clever in his draperies. *Frate Montorsoli* (d. 1563) worked under Michael Angelo. His heads are full of expression and grace, and his style so like that of *Raphael di Montelupo*, also a pupil of Michael Angelo, as to be scarcely distinguishable from him. *Il Tribolo*, the son of a carpenter, made copies of Michael Angelo with remarkable accuracy, and, when he worked independently, he was distinguished for his delicacy and sweetness. *Giovanni dell' Opera*, a pupil of Bandinelli, is, allowing for some incorrectness, amongst the best artists of the Florentine school. Of *Benvenuto Cellini* (d. 1570), as a sculptor, only two specimens are known to exist; one of these is his Perseus, certainly a masterpiece of art. *Vincentio Danti* is perhaps a little exaggerated in his anatomical display; this pupil of Michael Angelo approaches most nearly to the excellences of his master, and he fully understood as well the theory as the practice of his art. *Bartolomeo Ammanati* (1511–1592) was excellent as a sculptor as well as an architect. He was often employed on statues of large dimensions, which at this period had become much in vogue. *Giovanni di Bologna* (1524–1599), a Fleming by birth, came to Italy at an early age, and lived so many years at Florence that he must be considered as a master of the Tuscan school. He is one of the first in whose works we observe a decline in sculpture. Instead of grace we find affectation and mechanical skill held in high estimation. "His works are full of imagination, and are executed with a boldness and ability that both surprise us and call forth our admiration; but there is at the same time an exaggeration in the attitudes, and an endeavour after picturesque effect, that disappoint us."—*Westmacott jun.* In *Pietro di Francavilla* (1548–1611), a Fleming from Cambray, but an adopted child of Florence, we can begin to trace the rapid decline of art. Not without considerable ability, he is mannered and affected. *Giovanni Caccini* (1562–1612) was a free and clever workman, and an excellent hand at restoring an antique. Many of the ancient statues in the Grand Ducal gallery owe, in their present state, more to him than to their first authors. *Pietro Tacca* (d. 1640) must be particularly noticed. This disciple of Giovanni di Bologna was an artist of great and real genius: he worked in every species of material, even in wax, but he excelled in bronze, the castings of his figures being conducted with the greatest skill. *Antonio Susina* (d. 1624) was an excellent worker in bronze: he had, in his time, almost a monopoly of crucifixes and of similar church images. In the decline of art *Gherardo Silvano* (d. 1675), who was also an architect, showed a considerable degree of cleverness and truth. Of the last period *Foggini* may be mentioned with praise, as showing great mastery of the chisel, though with all the faults of the school of Roubillac, of whom he was nearly a contemporary.

Respecting the present state of the Fine Arts in Tuscany little can be said. Some of the principal artists have considerable merit, but in the midst of the most splendid models, and enjoying all the advantages of tuition, there is no approach to the original talent of former ages. "You will find," said an intelligent Italian to us, "in our Academies scores of Raphaels and Michael Angelos under twenty years of age, showing much genius, much precocious talent; but what becomes of it nobody can tell: it all evaporates."

ROUTE 40.

SARZANA TO LUCCA.

1½ Sard. posts, and 5 Tuscan posts.

Genoa to Sarzana (Rte. 13).

1½ or 1 Tuscan post, *Avenza* (an extra horse from Avenza to Massa, and *vice versâ*), pop. 2000, situated on the torrent bearing the same name. The castle was built by Castruccio Antelminelli about 1322, for the purpose of protecting the dominion which he had conquered in the Lunigiana. It is a grand building, little injured: the round towers which flank the fortress are surmounted by machicolations of the boldest character. Avenza is the first town of the duchy of Massa, and the Modenese dogana is stationed here. In 1845 a plan for a canal and artificial harbour here was sanctioned and the works commenced by the Duke of Modena.

Between Sarzana and Avenza, but on the coast and nearer to Avenza, are the scattered and scanty remains of the once celebrated *Luna* or *Luni*, a very ancient Etruscan city, giving its name to the Gulf of Luni, now the Gulf of *Spezzia*, and to the whole district of the Lunigiana. Lucan makes it the residence of Aruns, the oldest and most venerable of the Etruscan augurs. Lucan's verses attest the Etruscan origin of Luna and its desolation in his time:—

"Hæc propter placuit Tuscos de more vetusto
Acciri vates, quorum qui maximus ævo
Aruns incoluit desertæ mœnia Lunæ."

Luna has not flourished much since Lucan's days. It became the port of shipment for the marbles quarried from the adjoining mountains and from Carrara; and its "*candentia mœnia*" are described in the curious poetical itinerary of Rutilius Numentianus. Some have supposed that Luna was dismantled by the Lombards; and in 1016 the Emir Musa plundered it and carried away its inhabitants into captivity. From this period Luna fell into great decay, though it continued to be the seat of the bishop, until the see was translated, in 1465, to Sarzana, and it is now wholly deserted. The remains of the Roman age, above ground, are but scanty: an amphitheatre, a theatre, and a circus may be traced with some distinctness, and some other fragments of edifices. Excavations, however, have produced rather an abundant harvest of curious bronzes and inscriptions. There are some few remains also of the ancient cathedral.

To the l. of the road between Avenza and Massa, and which may be reached by a road of 4 m., lies

CARRARA. (*Inn:* Aquila Nera, dirty and dear. The landlord is a sculptor.) The little principality of *Carrara* is almost all mountain and valley. The peaks of the mountains, out of whose sides the white marble is quarried, are of a beautiful warm grey colour, and are visible at a great distance all round. The city stands in a narrow valley between five mountains, the *Poggio di Montia*, the *Monte d' Arme*, the *Poggio di Vezzala*, the *Poggio di Bedizzano*, and the *Poggio di Codona*. The town is a continued *studio*, peopled with artists, in various costumes: mostly they affect the shaggy aspect of the German Burschen, with a wild growth of hair, whiskers, mustachios, and beard, and every variety of head covering. Their productions generally are beautifully finished, and nicely modelled. The profusion of marble gives a cheerful appearance to the city, especially to the more modern buildings, of which the principal is the *Academia delle belle Arti*. The principal church, which is collegiate, was built in the 13th, and has some good sculptures of the 15th centy. "It corresponds in age and style with the Duomo of Monza. These two buildings afford examples of a peculiar and most graceful Gothic. Fragments of a similar style occur at Sarzana; but this church at Carrara is decidedly the most perfect gem of its kind. I prefer it to that at Monza."—*R.* The *Madonna delle Grazie* is remarkable for its fine marbles.

From Carrara there is a steep ascent to *Torano:* the summit commands a

noble view; on the one side Massa and the Mediterranean, on the other the ravines of the mountains in which the quarries are situated. The excursion to these celebrated quarries must be performed in a little carriage of the country. The road is not passable for ordinary carriages, but the postilions will stop for you at a convenient station, and you pay one franc per hour for every horse which you detain. The excursion may be accomplished in about two hours. There are 31 quarries, of which not above seven or eight furnish the statuary marble. The path lies by the side of the torrent *Torano;* and after traversing the fine gorge, partly artificial, between the *Monte Crestola* and the *Poggio Silvestro*, you reach the quarries of *Crestola* and *Cavetta*, which supply a marble of very delicate grain: the largest blocks are quarried further on under *Monte Sagro*. This last is the "*Ravaccione*" marble. This portion of the quarry district is most picturesque: but another, to which the road by the side of the *Bedizzano* leads, is interesting, on account of the curious vestiges of the ancient workings. They are found in the quarries of *Fantiscritti*, 3¼ m. from Carrara. These derive their name from three small ancient figures of Jupiter, Bacchus, and Hercules, sculptured upon a rock; and which, being very tiny, have been denominated *fanti* by the peasants: and many names of travellers having been also inscribed upon the rocks, the odd compound of *fantiscritti* was formed. All around are lying pilasters, columns, architraves, blocked out, but left unfinished. They appear to be of the Lower Empire.

Rejoining the high road, which, after leaving Avenza, continues beautifully varied, you pass *Mirteto;* and, crossing the torrent Frigido by a bridge, enter Massa, or proceed direct by a good road leading from Carrara to Massa, about 5 m.

1 Massa Ducale; so called to distinguish it from the numerous other places of the same name, i. e. *Massa*, of which the origin is very obscure. (An additional horse is required in going from Avenza to Massa, and *vice versâ*.) *Inn:* Albergo delle Quattro Nazioni is now very comfortable.—The views of this little city are remarkably picturesque. An old castle extends along a noble rocky ridge, a stream flows below, vines are trained over trellises, and oranges flourish. The quantity of marble employed in the buildings speaks of the vicinity of Carrara.

The Palace of the Princes of Massa is the principal building in the city. Maria Teresa, the eldest co-heiress, of the noble house of Cibo-Malaspina, by her marriage in 1741 with Ercole Rinaldo, the heir of Francis III. Duke of Modena, brought this principality to the house of Este, to whom it now belongs. During the French occupation Massa and Carrara were placed under the Baciocchi. The Princess Elisa chose the palace as her summer residence, and, in order to make it more to her taste, she ordered the splendid cathedral which stood in the Piazza, now planted with orange-trees, in front of the palace, to be demolished, and in the course of a few weeks the fabric was entirely rased to the ground. The present *Duomo* is a plain building, formerly the Franciscan convent, of the 17th centy.; but in the façade is a curious ancient doorway,—a circular arch supported by twisted columns,—which is a portion of one of the portals of the demolished cathedral.

The mountains enclose and shelter Massa; the road to Lucca passes through a most fertile country, and is constantly ascending and descending: sometimes you obtain an extensive view of the sea. The noble forests of olives also add much to the fine and peculiar character of the scene.

Pass the ruins of the Castle of *Montignoso*, fine and picturesque, beautifully situated upon a bold hill. The history of this castle, properly called the *Castello d' Aghinolfo*, can be traced to Lombard times, and is full of remarkable incident. After passing Montignoso some short distance, the Tuscan frontier is crossed at Torre di Porta;

and 2 m. beyond this, at Querceto, a good road on the l. hand leads to Seravezza, a cool, cheap, and picturesque summer residence,—a sort of quiet miniature Bagni di Lucca. Proceeding 2 m., we arrive at

1 *Pietra Santa.* (The Unione, a new Inn, kept by Bertolacci, is very good; it is near the Poste.) Pop. 3185. This city, on the outer edge of one of the outlying fragments of the Tuscan states, is beautifully situated, with a background of swelling hills. It is surrounded by venerable old walls, which could tell many a tale of Guelphs and Ghibellines. In the centre of the city is an interesting group of ecclesiastical buildings. The ch. of St. Martin is called the *Duomo* from its size, for it is not a cathedral. It was rebuilt in the 13th centy., but many parts are later. The façade is nearly all of the 13th centy., and contains a fine rose-window which abounds in curious details; so also do the doorways. The interior is much modernised: the pillars of coloured marble are of the latter half of the 16th centy. The pulpit is by *Stagio Stagi*, an artist of wonderful merit (see Pisa, Duomo), by whom there are also many sculptures in the choir. The Baptistery contains bronzes by *Donatello*, and sculptures by *Stagi*, executed about 1525. The font is an ancient *Tazza*, with figures of sea-gods. The bronze figure of St. John, which crowns the cover, and the Baptism in the Jordan, are by *Donatello*.

The ch. of *Sant' Agostino* is of the Gothic of the 15th centy.: the front is rich, but unfinished. It is full of curious ancient tombs; the nave is quite paved with them. In the first chapel to the rt., on entering, is a picture, the best at Pietra Santa, dated 1519, by *Taddeo Zacchia*, of Lucca, and a fine altar by *Stagi*, or in his style. This church, and the adjoining monastery, now belong to the *Padri Scolopi*, an educational order. The *Campanile*, detached from the Duomo, and the machicolated *Town Hall*, which stands between the Duomo and St. Agostino, complete the group.

The road continues through the same well-cultivated and lovely country. Where the soil of the hills is visible, it is of a deep red.

1 *Montramito.* (From Montramito to Lucca an extra horse, but not *vice versâ*.) The *relai* is a single detached house, at the foot of the hill, which you climb by a long ascent, from whence you have a fine view of the sea, and then descend into a well-cultivated plain. Above, upon a beautiful hill, stood the ancient castle of Montravanto. Montramito was formerly called Monte Travante.

At Montramito a road to the l. leads to *Stiava*, a villa of H. R. H. the Duke of Lucca, another on the rt. to *Viareggio*, which is much frequented in summer for sea-bathing. It has no beauty in itself, but affords a glorious view of the mountains of Carrara, and contains a theatre, where, in 1840, tolerable operas were given, under the management of the celebrated Pacini; pop., in 1844, 6546.

Before reaching Lucca, on the rt. is the small village and curious castle of *Nozzano*, said to have been built by the Countess Matilda.

Massa Rosa, otherwise *Massa Grossa;* a scattered borgo, at the foot of a hill, covered by a villa, anciently a feudal castle, once a regal villa.

Cross *the Serchio.* Here is a good cross-road which joins the highway from Lucca to Pisa, at the village of *Montuolo*, in a quarter of an hour of vetturino-travelling, without going round by Lucca.

Nave, anciently *Nave d' Eribrando.*

2 Lucca. Pop., in 1844, 24,894. (*Inns:* Albergo dell' Europa, good, kept by Gustavo Pagnini, nephew to the person of that name at the Baths; La Croce di Malta, very good; Pellicano, said to be good, kept by Orlandi, who also keeps the hotel of the same name at the Baths.)

Post-office. Letters arrive and are despatched daily: they are given out every day but Sunday, from the 1st of June to the 30th of September, between 8 in the morning and 1 P.M., and in the afternoon between 4 and 5—from

the 1st of October to the 31st of May inclusive, between 9 in the morning and 1 P.M., and in the afternoon between 3 and 4. On Sundays the office closes at mid-day. The office for receiving letters is open every day but Sunday, from 10 in the morning till 12, and in the afternoon from 3 till 6. On Sundays from 4 till 6 in the afternoon only. Letters need not be prepaid.

"*Lucca l' Industriosa*" wears an appearance of considerable activity, and even cleanliness. It was a place of importance under the Lombard kings. After the subversion of the Lombard dynasty Lucca was governed by dukes of its own, whose rule extended over the whole of Tuscany. In the 12th centy. Lucca became a free town, and, for above a centy. was governed by consuls of its own choice; but disturbed, in common with the other cities of Italy, by dissensions amongst its own nobles, and by Guelph and Ghibelline factions, it was so far weakened as to fall into the hands of the stranger. In 1314, Uguccione della Faggiuola, Lord of Pisa, favoured by the Ghibelline party, made himself master of Lucca, from which time Lucca was governed by despots till 1369, when its inhabitants purchased a charter from Charles IV. for the sum of 300,000 florins, and thus recovered their liberties.

Lucca was the first place in Italy where silk was produced and manufactured. "In the year 1314, Lucca alone, among her sister republics, enjoyed the lucrative monopoly. A domestic revolution dispersed the manufacturers to Florence, Bologna, Venice, Milan, and even the countries beyond the Alps; and thirteen years after this event the statutes of Modena enjoin the planting of mulberry-trees, and regulate the duties on raw silk."—*Gibbon.* The production of silk had been introduced into Lucca from Sicily, whither it had been brought from Greece by the Normans.

Lucca retains two monuments of the Roman age; portions of its amphitheatre (see *Piazza del Mercato*, p. 410), and some small remains of a theatre. The latter are not far from the ch. of S. Maria di Corte Landini.

The *Duomo* or Cathedral (near the middle of the S. side of the town), dedicated to St. Martin, is a remarkable monument of architecture and art. It was founded in 1060, and consecrated 6th Oct. 1070, by *Anselmo Badagio*, who, having filled the episcopal chair of Lucca, became supreme pontiff under the name of Alexander II. (1061-1073). (St. Marc. Hist. d'Italie, iii. 193.) He was the pope who presented the consecrated banner to William of Normandy when about to invade England. Most of the features, however, of the building raised by Alexander II. have been obliterated by subsequent additions. The fine façade, of three large unequal arches below and three tiers of small arches above, was erected by the sculptor and architect *Giudetto* in 1204. "The rich inlaid work of the fronts of this church and S. Michele are altogether unique. Both represent hunting-pieces, lions, wild boars, wolves, foxes, and deer pursued by hounds and men, with lance and horn, constantly repeated."—*R.* The atrium abounds with curious ornaments of the date of 1233 and interesting inscriptions. "One of the most masterly compositions of any school of sculpture is a semicircular alto-rilievo, over the l.-hand door, of the Taking down from the Cross, by *Nicolo da Pisa.*"—*Westmacott, A.R.A.*; on the architrave below is a mezzo-rilievo of the Adoration of the Magi, by *Giovanni*, his son. The principal inscriptions are, one, recording in hexameters the founding and consecration of the cathedral by Alexander II.; the epitaphs of Adelbert, the "Dux Italiæ," and of Bertha his wife; and a curious covenant, or engagement, entered into by the money-changers A.D. 1111.

In the interior the lower arches of the nave are Lombard, the upper portions are Gothic, added about 1308, when the church was lengthened and raised. The gallery, which we call the Triforium—here of large dimensions—is filled in its arches with the richest

Gothic tracery. The roof is richly coloured in fresco: the mosaic pavement, which in part remains, is curious in Gothic patterns; the deeply-tinted stained glass, of which there is much, is rich, particularly in the uppermost tier of windows on the l. side of the choir. The centre window of the choir bears the name of the artist, Pandolfo d' Ugolino da Pisa. A cresset, a species of vessel composed of iron bars, is suspended from the vaulting of the nave. The bishops of Lucca (since 1726 an archbishopric) possessed numerous ancient and honorary privileges, derived from emperors and popes — jurisdictions and regalities, as Counts of the Empire—power of creating 8 knights of the order of the golden spur,—and many others which have become valueless or have passed away. The only privileges, in fact, practically existing, are those enjoyed by the archbishop, of wearing the purple of the cardinals of Rome, and of having the ceremony performed before him of burning the flax in this cresset: whilst, as the light flames arise and are spent, the choristers chant "Sic transit gloria mundi." But whilst this ceremony is performed before his Holiness only on the day of his coronation, it is repeated before the prelate of Lucca whenever he officiates pontifically on solemn festivals. Beginning the examination of the interior on the rt. hand on entering at the W. end, the objects most deserving of notice are the following:—At the first altar, The Nativity, *D. Passignano:* at the second, the Adoration of the Magi, *F. Zuccari:* at the third, the Last Supper, *Tintoretto:* at the fourth, the Crucifixion, *D. Passignano:* at the pillar near the fifth altar stands the very beautiful marble pulpit executed by *Matteo Civitali*, in 1498. Enter the sacristy, in which is a *Ghirlandaio*, a fine specimen of this master, and which is quoted by Vasari. The principal figure is the Virgin, attended by Prelates and Saints, Pope Clement, St. Peter, St. Paul, St. Clement, St. Sebastian. Below is a small long picture, representing passages in the lives of the saints, very tiny figures delicately pencilled in chiar'-oscuro. In this sacristy is kept a curious ancient cross of silver gilt, executed in 1350 by *Bettuccio Baroni.* Return to the church and enter the S. transept. Here is the very beautiful monument, in Carrara marble, of Pietro da Noceto, Secretary of Pope Nicolas V., erected in 1472 by *Matteo Civitali.* The works of this artist (born 1435, died 1501) exist only in Lucca, his native city, and in Genoa. Cicognara thought this, perhaps, the finest work of the kind in the 15th century. Beyond this is the fine bust of Domenico Bertini, the friend and patron of *Civitali*, 1479. In the chapel of the Sacrament, which is opposite the monument of Noceto, are two small angels kneeling before the tabernacle, by *Civitali.* Leaving this chapel, on the rt. is the altar of St. Regulus, who stands between St. Sebastian and St. John the Baptist, by *Civitali.* Beneath are bas-reliefs, representing the martyrdom of the saints whose statues are above. Herodias dancing before Herod is a graceful figure. St. John is represented as consumed by abstinence. The choir is splendidly fitted up. The throne of the archbishop is shadowed by a rich canopy of crimson damask. The eighteen canons, like their prelate, have many honorary privileges, such as wearing the mitre borne by cardinals, and the pectoral, which are even yet much prized, whilst the thirty-three chaplains, whom we should call minor canons, are in their degree equally privileged by being allowed to wear the *cappa magna.* In the N. transept, flanking the high altar, is a curious historical memorial—the altar consecrated to God the Deliverer, *Deo Liberatori.* This was erected by the Lucchesi after their deliverance from the Pisan yoke in 1369, and seems to have been known from the time of its erection by the name of the *Altar of Liberty.* As it now stands, it is the work of *Giovanni di Bologna*, 1579. The main subject is the Resurrection of our Lord. On one side is St. Peter, on the other St. Paulinus, the first Bishop of Lucca. On the wall, by the side, is a beautiful picture by *Daniel*

da Volterra, a small figure of St. Petronilla. In the adjoining Capella del Santuario is a very fine *Fra' Bartolomeo*, dated 1509; a Virgin and Child; an Angel with a lute below; St. John the Baptist and St. Stephen. Near the door in the N. transept is a marble sarcophagus with figures of children and a female figure on the top. It is the tomb of Ilaria del Carretto (died 1405), wife of Paolo Guinigi, Signore of Lucca; a work of *Jacopo della Quercia:* much praised by Vasari. "The couched figure is deserving of great praise: the head-dress is singular, and consists of a turban-like fillet round the brow divided by bands of stars. The same head-dress in every respect occurs in a picture by *Gentile Bellini*, in the collection of Professor Rosini at Pisa."—*R.* Proceeding round the church, after passing the organ, at the first altar is the Visitation, *Ligozzi.* In this picture the artist introduces himself as speaking to a prelate. Near the next altar is a small octagonal temple or chapel of marble, richly gilt and adorned, by *Matteo Civitali*, 1484.

This chapel contains the "*Volto Santo di Lucca*," in mediæval Latin called and spelt "Vultum de Luca." This is an ancient crucifix carved in cedar-wood, and supposed to have been made by Nicodemus. According to an ancient tradition it was miraculously brought to Lucca in 782, and was perhaps one of the earliest of the images which, acquiring what we should term an European reputation, exercised such a deleterious influence throughout Christendom. Amongst the many oaths and imprecations used by William Rufus, his favourite one was "per vultum de Luca," which by some modern historians has been translated by the "face of *St. Luke*." The figure is long and meagre, clothed in a pontifical dress, stiff and dark: "The face of the original is fine."—*R.* Whether it be the production of Byzantine artists is a contested point. It is only exposed for public devotion three times in the year, when the head is adorned with a silver-gilt crown and the breast with a large trinket. It may, however, be seen at any time by special permission from the Archbishop: but a facsimile copy is always exposed to view. Before the entrance of the chapel is a lamp of solid gold suspended by chains of the same metal, a vow of the Lucchesi in 1836 when they were in terror of the cholera. Immediately behind this chapel is a fine statue of St. Sebastian, by *Matteo Civitali.* At the fourth altar is a highly praised Presentation in the Temple, *Bronzino.* The history of the *Volto Santo* is in part told by a fresco by *Cosimo Roselli* on the N. side of the great door,—an angel appearing to Nicodemus in the background, and Nicodemus again in the foreground with a trunk of a tree, which he is about to hew into the sacred image.

Behind the cathedral is a curious little Gothic chapel, *Sta. Maria della Rosa*, probably of the 13th century.

San Michele. "San Michele was originally founded by Teutprandus and Gumpranda his wife, in 764; and the bulk of the fabric belongs to that date. At that time the archangel, for whom a particular devotion had, in the preceding century, been imported from Apulia into the N. of Italy, was the favourite protector of the Lombards. But the rich façade, to which this church owes its celebrity, was added at a much later period, in 1188, when Lucca was a free town, and its inhabitants resolved to do credit to themselves by adding splendour to their public buildings. In 1188 the celebrated architect Giudetto, who was afterwards employed to decorate the cathedral in the same manner, was called upon to ennoble the W. end of San Michele. The idea of this façade is evidently taken from the cathedral of Pisa, though executed in the more florid style which had subsequently come into fashion. If this façade sins against classical rules in the multiplicity and irregularity of the orders of its columns, in their variety and over enrichment, it nevertheless produces a grand and imposing effect. The whole is constructed of white marble from the quarries in the neighbourhood. The statue of the

archangel at the summit is of colossal size. The wings are composed of separate plates of bronze, so contrived as to suffer the wind to pass through them freely, lest it should have a dangerous purchase upon so large a mass completely exposed to its power. Nothing more was done at S. Michele during the thraldom of Lucca, but when Lucca was again enfranchised the second order of the lateral colonnade was added (in 1377). The colonnade is sufficiently in harmony with the façade, but evinces the greater degree of purity of taste which by that time began to prevail."—*Gally Knight.*

San Frediano (in the centre of the N. side of the town). San Frediano was the son of an Irish king. Having become a Christian, he made a pilgrimage to Rome in early life, and having gone back to Ireland and founded a monastery there he returned to Italy. He arrived at Lucca in 560, at a moment when the episcopal chair was vacant, and was chosen by the people for their bishop. He governed the Church of Lucca 18 years, and, dying in 578, was buried in a church he had built. Pertario King of the Lombards, who began to reign in 671, had such a veneration for San Frediano that he resolved to build a splendid church in his honour, and, in the construction of it, availed himself of the materials of the deserted amphitheatre. He did not live to finish the building, but it was completed by Cunibert, his son and successor.

The plan of this church is that of the long or Latin basilica. It is of large dimensions, 255 ft. long, 80 ft. wide, and 73 ft. high. The walls are built of stone. The style of the architecture is not the usual style in which the Lombards were accustomed to build, but the more Roman style of the more ancient Basilicas. Single pillars support the arches on either side of the nave, and no imagery is mixed with the foliage of their capitals. Of this the explanation is to be found in the materials of which the church was built. If it is true, as stated by Lami and others, that the materials were taken from the ruins of the amphitheatre, a large supply of pillars and capitals would be afforded, which the architect of the church would naturally employ in the shape in which he found them; and it was at the time that this church was built that these materials were likely to be at command, because it was not till the early part of the 7th century that the amphitheatres of Italy were destroyed. In vain had the bishops protested against them. The amphitheatres remained on foot till the arrival of the Lombards, whose morals, purer than those of the luxurious people of Italy, would not allow such schools of vice to remain in existence.

This is one of the churches which have been turned completely round. The principal entrance now occupies the original position of the apse, and the apse has been rebuilt, apparently with the old materials, in the original situation of the door. The change took place when the walls of Lucca were rebuilt, and the church, which had formerly stood without the walls, was now comprised within them, and required to front the street. This alteration was made in the 12th century. It was then the Abbot Rotone erected the new front in its present form, and added the pictures in mosaic with which it is decorated.

The roof was formerly carved and gilt, but was renewed in 1843 in a plain style. Beginning the circuit of the interior at the rt. hand on entering at the end of the nave,—the ancient font, intended for baptism by immersion, is covered with sculptures by an artist who has inscribed his name, "Robertus Magister." The characters show that he flourished in the 12th century. The modern font, by *Nicolao Civitali*, is of delicate workmanship in the best cinque-cento style. At the altar behind the pulpit is a much-esteemed picture by *Francia*, the Virgin received into Heaven, in his early style, and he has repeated portions of the composition in a picture in the Duomo of Ferrara. The worshipping figures consist of two Kings, two Bishops, and a Friar, the last evidently a portrait:

smaller subjects in chiar'-oscuro are introduced into the frame below. Around the high altar is a mosaic pavement of the 14th century, interesting as being like that of Edward the Confessor's chapel in Westminster Abbey. The high altar itself has been recently put up; it is not an ornament to the building. Standing against the wall of the choir is an enormous slab of marble, about 17 ft. in length and 7 in height. It is supported by piers of brickwork, and does not touch the wall behind. An inscription, apparently of the 11th century, testifies that St. Frediano, assisted by his canons, lifted this stone, dug in a quarry four miles off, and, placing it on a car, it was drawn by two wild cows to the place where it now stands. On the opposite side of the church is the *Capella del Sagramento*. Here the altar has some reliefs, by *Jacopo della Quercia*, 1422, representing the Virgin and Child with four Saints, and events of their lives; highly praised by Vasari. Proceeding round the church you come to the Chapel of *Sant' Agostino*, containing fine but damaged frescoes, by *Amico Aspertino*, a scholar of Francia. The subjects are taken from the legends of the Volto Santo, and the history of Lucca.

The Campanile forms no part of the original building. It was probably added before the church was turned round. Its windows increase at each story in an ascending series, an arrangement frequently seen in the more ancient belfreys of the north of Italy.

San Giovanni (close to the cathedral), a very ancient basilica, somewhat like San Frediano, and probably of the same age, but much altered. Over the principal doorway yet remains an architrave, representing the Virgin and the Apostles. It is probably of the 11th centy. The baptistery, a large square Lombard building, has been altered in later times: it is impressive from its size. The font has been removed.

San Romano; a church existing in the 8th centy., but altered to its present state in the 17th centy. by *Vincenzo Buonamici*, known by his works at Malta; the alterations, however, stopped short, and left the front unfinished. On the outside of the nave are four large tombs, each with a canopy, placed something like those at Verona, upon which are crosses of a peculiar fashion: they are falling into decay. This church was held for some centuries by the Dominicans, who have been restored; and it is, from its vicinity to the palace, considered as the chapel of the Ducal family. This church contains in a chapel of the transept, on the l. hand as you face the high altar, the magnificent *Fra' Bartolomeo*, called the "Madonna della Misericordia," or the Virgin interceding for the Lucchesi during the wars with Florence. This picture is in excellent preservation, and is dated 1515: it was presented by the noble family of Montecanini, who, in finely varied groups, mostly in attitudes of prayer, fill the foreground. Above is the Virgin, with outstretched arms, most earnest in supplication. There is at the first altar, on the l.-hand side on entering by the great door, another *Fra' Bartolomeo*, dated 1509, St. Mary Magdalene and St. Catherine of Sienna. The colouring is excellent. Both pictures are specially noted by Vasari. There are some other good pictures.—*Passignano*, St. Hyacinth raising the Dead; a female figure in mourning is beautiful.—*Guidotti*, the Madonna presenting the infant Saviour to St. Agnes and St. Monica.

San Salvatore, a Lombard building, with some curious sculptures; one by *Biduino of Pisa*, about 1180, the immediate predecessor of Nicolo Pisano, shows the dawn of a new period of art. It is in half-relief, and is upon the architrave, over the small lateral door; it represents a miracle of St. Nicolaus. The architrave of the smaller door of the façade, on the rt. as you face it, has a curious earlier bas-relief, probably of the 11th centy., representing a feast, of which the principal figure is a king.

Santa Maria Foriseportam, so called from its having been without the gate of the city prior to 1260; a fine Lom-

bard church, but altered in 1516, by the nave and transepts being made loftier. It has two good paintings by *Guercino;* one, which is at the third altar in the aisle on the rt., represents Sta. Lucia; the other, which is at the altar in the transept on the l., and is the best, represents the Virgin, St. Francis, and Pope Alexander II., a fine and dignified figure. It was given by the Mazzarosa family, to whom the altar belongs.

San Vincenzio; the façade of the 13th centy., with remains of earlier work, particularly the portal with its lions. At the high altar is a Circumcision by *Ligozzi*, brilliantly coloured.

San Pietro Somaldi; the front of Lombard, mixed with Italian Gothic, was added in 1203. It contains a *Palma Vecchio*, a group of Saints, Sant' Antonio Abbate being the principal figure.

San Cristoforo; the façade is considered interesting in the history of architecture, as showing the transition from the Lombard style to the Italian Gothic. It has a curious circular window. *Civitali* was buried here, but only a plain slab marks the place of his grave.

St. Maria di Corte Landini, built in the 13th centy., retains small vestiges of its original architecture, excepting as to parts of the façade. Of this the lower portion is singular, a row of arches, with half-length monsters projecting over the door. It belongs to the "Chierici regolari della Vergine," who devote themselves to education, and were therefore exempted from the general suppression; it is a species of private chapel, but will be opened by the sacristan. The interior is entirely modernised, with much gilding and fresco. The roof is in imitation of perspective, retiring cupolas and balustrades. Over the high altar is an Assumption of the Virgin, by *L. Giordano*. At the two altars which flank the high altar are copies of pictures of Guido, sold in 1840. *Paolini*, the Birth of St. John the Baptist.—*Vanni*, the Birth of the Virgin.

SS. Crocifisso de' Bianchi, so called from a crucifix left here by the White Penitents, an association of very doubtful character, in 1377, passing here on their way from Spain. It contains in the transept the Assumption, by *Spagnoletto;* and the Martyrdom of St. Bartholomew, by *P. Battoni*.

San Francesco, erected for the Minor Observants in 1442. It contains a tablet to the memory of the celebrated Castruccio Castracani degli Antelminelli; he died Sept. 3, 1328, in his 47th year.

The *Ducal Palace* is part of a vast building, designed in 1578 by *Ammanati*, of which not half has been completed; and his designs even for that were much altered by *Juvara* and *Pini*, in 1729. The great marble staircase is fine; but since the sale of its pictures, the palace contains no object requiring peculiar notice here.

In front of the palace is the *Piazza Ducale*, a monument of the Baciocchi. Here, amongst other buildings, stood the noble church of the Madonna, built towards the conclusion of the 16th centy. by *Gherardo Penitesi*. It was of the Doric order, and constructed wholly of marble. Princess Elise did not like it so near the palace, and therefore it was, like the Cathedral of Massa, in spite of all remonstrances, levelled to the ground.

Deposito di Mendicità, formerly the *Palazzo Borghi*, a noble specimen of a class of buildings peculiar to Tuscany, palaces intended for habitation and state, and also for defence. In the *Scaligerian* castles defence is the first object, and magnificence the second; but in these, peace takes precedence of war; but it is an armed peace. This building is of red brick, in the Italian Gothic style, with mullioned windows and gloomy cortiles. It was built in 1413 by Paolo Guinigi, one of the chiefs of the very powerful family which, from about 1380 to 1430, ruled the republic of Lucca. Annexed to it is a lofty tower of many stories, on the ruined top of which plants grow. This building is now used as a poor-house. The exterior is, however, unaltered, and

deserves the attention of the architectural antiquary. Close by is another Palazzo, also bearing the Guinigi arms, gules, a cross vair, and nearly in the same style.

The *Palazzo Pretorio*, which dates from the time of the republic, is a good specimen of the Renaissance.

The *Palazzo Mansi*, *Piazza S. Maria Bianca*, has several excellent Italian, Dutch, and Flemish pictures: the best picture is the Sacrifice of Isaac, by *Ferdinand Bol*. It also contains some excellent specimens of *Francia* and *Nicholas Poussin*.

The *Piazza del Mercato* (near S. Frediano) occupies the site, and preserves the form, of the ancient amphitheatre. The external circuit is to some extent preserved; the most remarkable remains are between the principal entrance, which is at the E. end, and the entrance at the N. end of the minor axis. It seems to have been built at the end of the 1st, or the beginning of the 2nd centy., and it has been calculated that it was capable of containing 10,685 spectators seated. It had 2 stories of arches, each 54 in number. The lower part of the building is now concealed, owing to the earth having accumulated to the height of nearly 11 ft. The interior space, which is the ancient arena, was a few years ago encumbered with small houses and gardens: but it was cleared, and the line of the houses carried back to the ancient curve of the arena, and the present gateways opened, under the directions of the architect Nottolini. The entrance at the E. end, which is wider and lower than the others, is part of the ancient work. The market was, by the order of the present Duke, transferred here from the Piazza S. Michele, on the 1st Oct. 1839.

There are very pleasant walks and views about Lucca. Such are the walk round the ramparts, the inner side of which is planted with trees, and that along the line of the *aqueduct*, which, by 459 arches, supplies the city. Hence may be seen to great advantage the beautiful outlines of the hills, bounding the plain in which the city lies. The Roman remains, called the *Baths of Nero*, near the lake of *Massaciuccoli*, are interesting, and their arrangement intelligible. Their site, about 8 m. from Lucca, to the W., is exceedingly beautiful.

If time allows, the following villas, Torrigiani at Camigliano, Montecatini at Gattajola, and Mansi at Segromigno, will repay the trouble of a visit by the traveller, being amongst the finest in Italy, excepting those in the vicinity of Rome.

Baths of Lucca.—These baths, situate in the finest of the Tuscan valleys, are about 15 m. from Lucca, reckoned at 2 posts. If a stranger, travelling post, wishes to proceed to the baths within 24 hrs. after arriving at Lucca, he must take post-horses; after that time he may travel as he chooses. An excursion from Lucca to see the baths occupies a summer's day.

Leaving Lucca by the Porta Sta. Maria, or di Borgo, you see a high embankment, raised, at enormous expense, as a barrier against the inundations of the river Serchio. From this bank comes the ancient proverb, when speaking of any ruinous undertaking, that it cost as much as the *Serchio* at *Lucca*. The Serchio, during the 30 m. of its course previous to reaching the plain of Lucca, descends as much as 48 ft. per m., and thereby brings down so much deposit as to cause a constant rising in the level of its bed. In consequence of this, the summer height of the river, at the distance of half a m. from the city, is 9 ft. above the sill of the gate of Sta. Maria, which is one of the most elevated points. The difficulty and expense of confining the river to its present channel continues increasing so much that various plans have been proposed for carrying it off to the sea by a new and artificial channel. The present excellent road to the baths is due to the Princess Elisa; it was previously execrable. Soon after passing the 3rd milestone, a road to the rt. turns to *Marlia*, a summer palace of the sovereign. It was purchased and embellished by the Baciocchi. It stands in a fine park of 3 m. circumference,

walled in; the shrubberies are laid out in the English style; the gardens are in the French taste, ornamented with fountains and jets d'eau, in imitation of Marly, whence its name is derived. In order to see the Palazzo, it is necessary to have an order.

Several Lucchese nobles have large and handsome villas, with flower-gardens, in the neighbourhood of the palace. Many of them are to be let, at from 50 to 100 scudi a month, according to the season. They are generally well furnished and commodious, but the situation is hot; there is no shade about the house; and they are walled in by an amphitheatre of luxuriant hills from every cooling breeze; whilst the great vegetation inevitably produces musquitoes. To those who dread not such annoyances the villas around Marlia will prove agreeable residences. The necessaries of life are easily procured in the neighbourhood. The factor of each villa supplies oil and wine, firewood, and sometimes provender for horses; and the village of Moriano contains a good butcher and baker.

After passing the turn to Marlia the road approaches the *Serchio*, which is crossed by a sandstone bridge, the *Ponte a Moriano*, ornamented with colossal statues of saints. This bridge was erected in 1832, in the place of the old one, carried away by a flood in 1819.

The road from thence ascends with the river through a splendid valley, luxuriant in vegetation; the nearer hills rich in olives and vines, the mountains covered with chestnuts: every turn presents a varied and beautiful landscape. On the summit of a lofty hill you see a noble edifice ornamented with marble colonnades. This is the *Convento dell' Angelo*. Its situation is salubrious, and the view from it beautiful.

A succession of picturesque villages adorn the valley and mountain sides, at intervals of 2 m. They are called *Sesto*, *Val d' Ottavo*, and *Diecimo*, according to their distances from the capital, and have borne these names from the time of the Romans. The last gives its name to the *Ponte a Diecimo*, of which all but 2 arches were swept away in 1842; thence the valley narrows, and much engineering is apparent in the formation of the road. A delightful drive continues along the banks of the Serchio, which comes down with a strong current, often bearing a file of rafts, each guided by a pair of half-naked mountaineers, with long poles. These rafts are broken up for exportation on reaching the mouth of the *Serchio*.

The road continues through a chestnut forest, whose fruit is the principal food of the poorer mountaineers. Its cultivation was stimulated by the premiums of Paolo Guinigi, the Signore of Lucca. The chestnuts are dried in a great oven, ground to flour, and baked between hot stones into cakes, which resemble the Scotch scone, or English crumpet. They are sweet and nutritious, but heavy, and cost a third less than wheaten bread.

This valley is a rich field for the botanist, and many of our garden-plants are recognised. After 12 m. pass *Borgo a Mozzano;* and a fine ancient bridge, of 5 irregular arches, comes in sight, called *Ponte della Maddalena*. Its construction is attributed to Castruccio, in 1322; but the common people, who call it the *Ponte del Diavolo*, claim the Fiend as its architect. The second arch from the rt. bank is 60 ft. high, and 120 in span; the causeway is but 8 ft. wide, and so steep that no carriage heavier or larger than a light calesse can venture over it. The little town beyond, the emporium of the mountain commerce in silk, wool, and hemp, with its convents, ancient churches, fir and pine trees, is flanked to the E. by smiling hills, covered with vines and olives. To the N. and W. the view is closed by lofty mountains, richly clothed in chestnut forests, and beyond are the cloud-capped Apennines.

2 m. further, the *Lima*, a tributary mountain stream, joins the Serchio, in the plain formed by the junction of the 2 valleys, which, after heavy rains, bears the appearance of a lake. A road to the baths runs up both banks of the Lima, over which a suspension-bridge

is erected, to replace one of stone carried away by the terrible inundation of 1836. The road to the l. here leads into the upper valley of the Serchio, a district called the *Garfagnana*, and into Lombardy by the pass of La Foce. The distance from here to the Modenese frontier is 20½ Eng. m., and to Lucca 14.

After another mile the traveller reaches the flourishing hotels, lodging-houses, and shops of the village of *Ponte a Serraglio*. There are no baths here; but in consequence of its central position between the *Bagni Caldi* and the *Bagno alla Villa*, the former of which is on the l. hand, and the latter on a hill on the rt., as you come from Lucca, and from its situation being adapted for carriages, this village has become a favourite place of meeting and residence of persons frequenting the baths.

Ponte a Serraglio.—Inns: There are 3 excellent hotels; the chief one is the Hôtel de l'Europe; all belonging to one owner, Pagnini: he is clever and enterprising, and is married to an Englishwoman, who is most active and helpful. He has also established a club-house, called the "*Circolo di Riunione*," including a large table-d'hôte, library, reading-room, billiard-table, card-room, &c. The rooms all open on a picturesque garden and shrubbery. The object of this club was to afford a place of general rendezvous for the company at the baths, independent of the *Casino*, which fell into the hands of a French company, who came here when gambling-houses were prohibited in Paris. This *Casino* became the pest of the baths, until gambling was forbidden by the late Duke, in 1846, since which it has been respectably conducted. Balls are given in it every week, and billiard and reading rooms are always open to strangers. The *Hôtel de Russie* and the *Croce di Malta* are also well spoken of. The Ponte is the first of the Bath villages: the second is the

Bagno alla Villa. Here Orlandi's excellent hotel, the *Pelicano*, has an active and obliging master and mistress. Further on is the *Trattoria* of Gregorio Barsantini, who sends out excellent English dinners, on cheaper terms than cookery can be achieved at home. Near the chapel is the *Casa Gregory*, the most extensive boarding-house at the Bagni alla Villa. The proprietor has 3 other lodging-houses in the neighbourhood, all very good. The office of the bank of Signor Peverada of Pisa is in the Casa Gregory.

The *Villa* is a long street of about 20 lodging-houses, commencing with that of Pettini, who supplies dinners, if required. Many of the houses have the advantage of a garden, and some have stabling. Pagnini hires and lends plate and linen on hire where it is not supplied by the lodging-houses. The houses let from 50 to 350 scudi for the summer season, or from May to October.

In the Villa is the English chapel, erected by private subscription. The architecture is Venetian. Annexed to it are apartments for the clergyman, who officiates at Pisa during the winter. The chapel has been placed under the protection of the Bishop of London. Some new baths are constructing opposite. A road turns off to the l., and ascends till it brings the visitor to the palace, where the Duke of Lucca resided from the end of June to the middle of Sept. Around the palace are a dozen good houses to be let, mostly belonging to the Lucchese nobility, and preferred by foreigners for their more elevated situations. From the piazza of the palace you may walk, ride, or be carried in open *portantini* (a species of palanquin), over the mountain to the

Bagni Caldi, the 3rd village, containing a group of lodging-houses, on the side of a high hill. Those who prefer bracing air will find it in this situation. An excellent carriage-road winds down to the *Ponte a Serraglio*, and there are shady walks, by short cuts, for pedestrians.

There are 5 establishments of baths. 4 are to the S. and W. of Ponte a Serraglio, and are called *Bernabò*, *Docce basse*, *Bagni Caldi*, and *S. Giovanni*; about half a m. to the eastward, on the slope of the same hill, are the *Bagni*

alla Villa. The most commodious are those of *Bernabò*, on the hill immediately behind Pagnini's hotels. They owe their name to a native of Pistoja, who, in the 16th centy., was cured of a cutaneous complaint by these waters, whose virtues up to that time had been undiscovered. There are 2 springs: the heat of one is 111° Fahrenheit, of the other 90° Fahrenheit; the supply is abundant. Higher up the hill are the *Bagni Caldi*, formerly called the *Bagno di Corsena.* Here also there are 2 springs, one of which is the hottest at the baths, its temperature at the source being 133° Fahrenheit. There are 2 vapour baths at this establishment. The *Bagno S. Giovanni* has 2 springs, whose temperature does not exceed 101° Fahrenheit. At the *Docce basse* there are 11 springs, whose temperature varies between 117° and 88° Fahrenheit. The *Bagno alla Villa* has 3 springs of about 106° Fahrenheit. The waters here are used internally and are sent to various parts of Italy. The whole of the springs supply about 65,827 gallons every 24 hrs. They all contain sulphates and muriates of lime, of magnesia, and of alumina, but principally sulphate of lime. There is also a small deposit of silex, and of iron in a state of peroxide. Their specific gravity at 66° Fahrenheit is 1·13. The baths are of marble, with douches, stoves for airing linen, and every convenience. A bath costs two pauls, and a trifling gratuity to the attendants if their linen is used.

The waters flow from beneath the hill, whose base is washed on the E. and S. sides by the *Lima*, and on the W. by the *Camaglione* brook. One opinion is, that they come from the *Montagna di Celle*, 5½ m. off, from a spot called the Prato Fiorito, remarkable for its early and brilliant vegetation, and for the rapid melting of the snow from its surface, notwithstanding its elevation. The mountain is of a conical form, one side presenting a perpendicular rock, and the other an inclined plane of greensward, enamelled, especially in June, with flowers of great variety and beauty. The ascent, 5½ m., is by the Bagni Caldi, and may be made on horseback, or in a chair. It is best to go by way of the *Monte Fegatese*, and return by *S. Cassiano di Controne.* The path runs for some way through the dry bed of a river, in the shade of a fine chestnut forest.

As a summer residence, this valley is the coolest in Italy; the sun appears 2 hrs. later, and disappears 2 hrs. sooner, owing to the height of the mountains, thus insuring cool mornings and evenings, and curtailing the accumulation of heat during the day. The river *Lima* also, dashing along from rock to rock, keeps up a continued circulation of air. The valley is remarkably healthy: malaria and fever are never heard of, and the annual mortality is not 1½ per cent. The native population of these villages amounts to 1000 souls; the deaths rarely exceed 15 yearly, and have been sometimes as few as 11, one half infants. In September, however, the evenings become cold and damp.

There is a beautiful sequestered drive of 3 m. up the river Lima, by the old iron-works, and another down the river Lima and up the Serchio, over the temporary wooden bridge, to the upper and wider valley of the *Serchio*, towards *Torrite Cava* and *Galicano*, or by another turn to *Barga*, a small old Tuscan city on a mountain 10 m. off. The roads are generally excellent, though injured occasionally by inundations. The favourite drive to the *Ponte della Maddalena* is watered every evening, and the roads about the baths are well lighted at night, except during moonlight.

There are many interesting points, accessible only to ponies, donkeys, and *portantini.* One favourite spot is the village of *Lugliano*, in the valley of the Lima, where there is a curious tree, of which the branches form a bower, and containing a table large enough for 12 persons to dine. A much longer excursion is often made to the *Bargello*, an old watch-tower on the summit of a conical mountain, from whence the whole duchy of Lucca, the sea, and, if

is said, Corsica and Elba, are to be seen on a clear day.

Physicians.—Dr. Carina is the director of the baths; he has been in England. Dr. Giorgi, a clever zealous young man, is the medical attendant of the commune. Of English physicians, Dr. Deakin comes from Rome, Dr. Gason from Pisa, and Dr. Trottman from Florence, during the summer months. There is a good apothecary, who has English medicines, at the Villa.

Tradesmen, &c.—At the Ponte, Cordon has an excellent store for all kinds of useful articles; and at the Villa, Anguilese, a civil Italian, keeps a magazine of the same kind. Circulating libraries abound; and there are milliners and dressmakers from Florence.

Huband's English livery stables supply good riding-horses and light open carriages of all descriptions, while the natives offer ponies and donkeys; an evening pony ride costs 5 pauls, and a day's excursion 10; the *portantini* receive 20 pauls for a day's excursion, and 2, 3, or 4 for an evening airing, according to the distance.

Strangers may, by an arrangement, find the Bagni hotels quite as reasonable as those of Interlaken. Families coming for the whole season to Pagnini's may have their table well supplied, masters at 9 pauls per diem, or less, children and servants at half price. The charge of their apartments depends on their selection.

From June to September letters arrive from Lucca every morning soon after 9 o'clock, and the estafette returns with those of the Bagni at half-past 2. Before and after the high season, the Lucca procaccio takes the letters in the morning, and brings the arrivals back by 6 in the evening. There is a weekly procaccio to Florence, and another to Leghorn, and great facilities for receiving trunks, packages, and musical instruments from England.

There are good Italian teachers at the Baths, and professors come during the season from Rome and Florence to give lessons in singing and music. Signor Guerini, from Florence, is a good Italian master.

ROUTE 41.

LUCCA TO FLORENCE, BY PESCIA AND PISTOJA.

(About 50 Eng. m.)

LUCCA (see Rte. 40).

The greater part of this route may be now performed by railroad, the lines being completed between Lucca and Pescia, and between Pistoja and Florence; the intermediate portion between Pescia and Pisteja being in progress.

Trains leave Lucca at 8·25 a.m., and 5·30 p.m., employing 45 min. to reach Pescia.

The Rly. runs about 3 m. S. of the old post-road, nearly parallel to that to Fucecchio, and in the plain, as far as the first station,

Altopaccio Stat.;

And from thence follows the valley of the Pescia torrent to

San Salvadore Stat.

PESCIA (*Inn:* Albergo della Posta; tolerable, and reasonable if you bargain). A flourishing and pleasant small city (pop. in 1845, 6506), of which the situation is beautiful in every direction, but perhaps most so when approached from the Florence road. But whichever way you look, the landscape is filled with villas, convents, castles, and towers, above and amongst groves of olives and mulberries; while the background is of purple hills, rising in graceful forms. The neighbourhood of Pescia is one of the parts of Tuscany where the white mulberry was first introduced, it having been cultivated here since 1340. The *Duomo* has been modernised, only a small portion of the ancient façade remaining. Its principal ornament is a monument ascribed to *Montelupo*, the disciple of Michael Angelo, and the executor of Raphael's will. The chapel in which it stands is a rich specimen of the cinque-cento style. The other churches are not remarkable.

There are several manufactories of paper in and about Pescia, from which large quantities are annually exported; the water of the Pescia river is con-

sidered peculiarly well adapted to this fabrication.

A very agreeable road of 22 m. leads to San Marcello, on the way from Pistoia to Modena (Rte. 39).

Following the post-road, to the l. are the

Bagni di Monte Catini. Very poor *Inns*, and the lodginghouse-keepers extortionate. The warm springs here are much frequented in the autumnal months. In the middle ages they were greatly resorted to, but, having been neglected, they were again brought into notice towards the end of the last century, when the present bath-buildings were erected by Leopold I. There are several springs, all very copious. Their temperature ranges from 68° to 93° Fahr. They are slightly aperient. Monte Catini, whence they derive their name, is a mountain about 2 m. to the N.E. of the baths, crowned by the town and castle of the same name. The ruins of the fortifications are extensive and picturesque, and are curious memorials of ancient military architecture. Here, on the 29th Aug. 1315, the Florentines were completely defeated by the celebrated Ghibelline leader, Uguccione della Faggiuola, the lord of Pisa and Lucca.

Pieve a Nievole, beautifully situated on the brow of the ascent towards Monte Catini. It possesses an ancient church, near which another has been recently built on a large scale.

Seravalle, a picturesque little town. Above are the ruined towers of the ancient Rocca or castle; and the old gateway, which crosses the road answers to its name by *closing* the *valley*. Situated as the fortress is, between Pistoia and Lucca, it was a post of great importance in mediæval warfare, and withstood many a hard assault. The castle is apparently constructed out of the ruins of more ancient buildings, and some portions of the church seem to be as old as the 12th centy. A fine distant view of Pistoia is gained from the summit. The ground is here much broken with finely wooded hills.

Burile on the Ombrone. As you approach Pistoïa the scenery slightly varies in character, but with increasing beauty.

1½ PISTOÏA; situated at the entrance of the Ombrone valley, where it opens into the great valley of the Arno. (*Inn:* Hôtel de Londres, situated just without the city, improved; Albergo della Posta, in the town.) Pop. within the walls in 1845, 13,102. Lofty and well-preserved ramparts surround the town. The Medici arms are conspicuously seen on the frowning summits of these walls: within, the city contains objects of interest. The first which strike the traveller are the fortifications which we have just noticed. They are regularly formed, with bastions; but in their style they form an intermediate link between the strongholds of the days of balistas and catapults and those of the age of Vauban. The streets are all thoroughly Tuscan, and generally retain their primitive aspect. The city has not fallen into decay, but was never opulent. In her present institutions Pistoïa possesses some faint vestiges of ancient times. The chief of the community is the Gonfaloniere, who, except in the period of French rule, has been elected regularly from 1329 to the present time.

The *Palazzo della Communità* was begun in 1294, and was still incomplete in 1385, when some additions were made to it. It is a valuable specimen of the Italian-Gothic as applied to civil purposes. This Palazzo preserves memorials of a hero named *Grandonio*, who was 7½ *braccia*, or about 15 ft., in height, and who in the year 1202 conquered the Balearic Islands. Nothing of him, it is true, is found in Muratori, or Denina, or Sismondi; but the blank in their pages is made up by his portrait, as large as life, on the wall of one of the halls, now called the *Camera degli Avocati*. The painting is executed in fresco, in verditer, shaded with brown, much in the style of *Paolo Uccello*. Beneath are the verses recounting Grandonio's deeds. Outside of the Palazzo is suspended *Grandonio*'s

brazen mace with a pine-apple top, which mace was so much prized that it was kept in order at the expense of the community; and, lastly, Grandonio's brazen head, over which two keys are suspended, which are supposed by some to be the keys of the capital of the Balearic or Cannibal Islands, for such the tradition makes them. But the brazen head is also said to be that of Filippo Tedici, who in 1322 betrayed Pistoïa to Castruccio degli Antelminelli. Tedici was allowed to live with his head upon his shoulders, but it is said that after his death four of these brazen heads were put up as a token of ignominy; and it is also said that the keys never came from the Balearic or Cannibal Islands, but that they are the keys of the prisons, and betoken the release of all the debtors and other prisoners by the alms and intercession of the bishop, Andrea Franchi, in 1399. The Palazzo, partly occupied for public offices, is a wilderness of great halls, dusty chambers, and corridors. In one of the rooms connected with the *quaritere del gonfaloniere* are 12 ambos or pulpits, of marble of exquisite workmanship of the 12th or 13th centy., and which were found in 1838 under the pavement of the cathedral. A number of curious old paintings are dispersed about the rooms, staircases, and passages.—By *Fra' Paolino* is the city of Pistoïa at the foot of the Virgin. The frescoes of *Giovanni di San Giovanni* are much damaged, but still show beauty. There are also some ancient inscriptions. In the centre of the building is a noble cortile, a Gothic cloister below, and a Gothic corridor above. The area is filled with fragments of early date, brought from the cathedral, and found beneath the pavement when it was relaid.

On the opposite side of the piazza is the *Palazzo Pretorio*, which was completed between 1217 and 1220. This also is an excellent specimen of Gothic domestic architecture: it is curiously ornamented with ancient cressets, and the arms of the ancient prætors. The seat of judgment is in this cortile, and over it are the following quaint verses:—

"Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos."

The *Duomo* has been built at various periods. Fire and earthquakes had greatly damaged the fabric, when in the 13th centy. it was enlarged according to the designs of *Niccolo Pisano*, and incrusted on the outside and ornamented within with white and black marbles. The curious portico was incrusted with marble in the same way in 1311. This porch contains some frescoes by *Balducci* and *Giovanni Christiani*, now damaged. Over the principal door is a beautiful bas-relief in terra-cotta of the Virgin and Child, surrounded by angels and fruit and flowers, by *Andrea*, the nephew of *Luca della Robbia*. It was placed here in 1505, and was originally gilt. The whole of the interior was much modernised and ornamented in wretched taste in 1838 and 1839. Massy columns with corinthianised capitals, a crypt, and here and there a moulding or a doorway which has escaped, bear the stamp of the 11th centy., or perhaps of an earlier age. The tribune, adorned with mosaics, was erected in 1599. The whole of the roof is of 1657. Paintings and sculptures are in great variety. Amongst many others, the following may be noticed:—*Vasari*, two; the Paschal Feast, and Moses striking the Rock.—*Bronzino*, the Resurrection, one of his largest pictures; grand, but left imperfect. He contracted in 1601 to paint this and two other pictures for the sum of 600 crowns, which was to cover all expenses "excepting ultramarine;" but he did not work steadily, and, having brought one picture to its present state, he left it as it now stands. In the *Capella del Sacramento* is a very ancient Madonna in fresco, now covered with a glass.—*Lorenzo di Credi*, Virgin and Child with St. John and St. Zeno, a fine picture, much in the style of Leonardo.—Tomb of Bishop Donati de' Medici (1475), with a fine bust in bassorilievo, by *Rosselino*. At the foot is

the slab which covers his remains, with the *ancient* Medici arms in mosaic, in chief a tortreux, charged with a cross gules.—Tomb of Cardinal Forteguerri, begun in 1462, by *Verrochio*, and completed by *Lotti*.—Font, by *Andrea Ferrucci da Fiesole*, covered with sculptures, whilst the architecture in which it is set is in the finest cinque-cento style.

Near the door of the nave is the interesting monument of *Cino da Pistoïa* (died 1336), once equally celebrated as a lawyer and as a poet. But his commentaries on code and digest are forgotten; and, as a poet, he is scarcely recollected as one of the great fathers of Italian verse; yet, in his own time, few enjoyed so much celebrity. The monument by *Cellino di Nese da Siena* only recognises Cino in his legal capacity. On the sarcophagus, which forms the lower part of the monument, he is represented as sitting in his chair, reading a lecture to six students, disposed at their desks or tables. At the end is a female figure, supposed to be *Selvaggia Vergiolesi*, his wife. At the middle table two of the students are very differently employed: one is reading diligently; this is the learned Baldus: another is idle; and that is Petrarch: both are said to have been Cino's pupils. Above is an elegant Gothic canopy, supported by twisted pillars, beneath which we have Cino again, lecturing: he is, like his compeers at Pavia, represented as much larger than his pupils. The female figure is again repeated, but in the garb of a Roman matron; and instead of being Cino's wife, we suspect it is an allegorical type of the Roman law. Petrarch's funeral sonnet upon Cino is curious.

"Piangete, Donne, e con voi pianga Amore,
Piangete Amanti per ciascun paese;
Poi che morto è colui. che tutto intese
In farvi, mentre visse al mondo, honore.
Io per me prego il mio acerbo dolore,
Non sian da lui le lagrime contese,
E mi sia di sospir tanto cortese
Quanto bisogna a disfogare il core.
Piangan le rime ancor, piangano i versi,
Perche 'l nostro amoroso Messer Cino
Novellamente s' è da noi partito.
Pianga Pistoia, *e i cittadin perversi*,
Che perdut' hanno si dolce vicino,
E rallegrisi 'l cielo, ov' ello è gito."

The ornaments of the high altar were stolen from the "*Sagrestia de' belli arredi*," by Vanni Fucci, whom Dante has made as it were the *recipient* of all his antipathy to Pistoïa (see *Inf.*, xxiv. 121–151); for which place also, as we have just seen, Petrarch had no very good will. In order to replace this loss, the Pistojesi put up the most sumptuous *Altar of St. James*, in 1786 removed from the choir to a side chapel, which it nearly fills. Composed of silver, chasing, niello, enamel, and sculpture, its execution occupied artists from 1316 to 1466. Of this altar the centre was, after several years of labour, finished by the Pistojese, *Andrea di Puccio di Ognibene* (that is, *Andrea* the son of *Jacopo*, contracted to *Puccio*, the son of *Ognibene*): it contains prophets and apostles, richly enamelled and coloured, and fifteen Gospel and apocryphal histories: the ornaments are fine and florid Gothic. Another portion, the lateral compartment on the rt., is probably (for there are some doubts) by *Maestro Pietro di San Lionardo* of Florence, between 1355 and 1364. These are Old Testament histories. The bosses are enamelled with rich colours also, and in an elaborate style. The third portion, on the l., is by *Lionardo de Ser Giovanni*, a scholar of Orgagna, finished between 1366 and 1371; containing the life of St. James, the last tablet representing the translation of his relics to Compostella. The shrine of St. Otto and the several statues are partly by *Peter d'Arrigo*, a German settled at Pistoïa between 1387 and 1390; partly by *Brunellesco*, whose statues of the prophets are of great beauty; and the last figures, Angels and Saints with Tabernacles, are the production of *Nofri di Buto*, a Florentine, and *Atto di Pietro Braccini* of Pistoia, who worked till 1398. These were the principal artists, but many others concurred in the work. They of course exhibit a great variety of style. In drawing, after those of *Brunellesco*, *Lionardi*'s are the best; some parts are chased, others chiselled out of the solid silver

The sacristy has been robbed since the days of Vanni Fucci. It still, however, contains several curious specimens of ancient goldsmiths' work. Here is deposited a fine ancient sepulchral urn of Roman workmanship, which for many centuries held the bones of St. Felix.

The campanile was originally a dungeon tower; and, as it should seem, was anciently connected with some of the old municipal buildings. It was then called the *Torre del Podestà;* and many of the armorial shields of the Podestàs are yet remaining upon the walls. *Giovanni Pisano* adapted it to its present purpose, adding three tiers of arches, filled up above the line of the capitals with black and white mosaic, and a lofty pyramidal spire.

San Giovanni Rotondo (opposite to the cathedral), or the Baptistery, is not *rotondo*, but an octagon. It is supposed to have been built by *Andrea Pisano* about 1337. The exterior is Italian-Gothic. It is of black and white marble in stripes. By antiquarians this union of colours is supposed to be emblematical of the reconciliation of the parties of the *Bianchi* and the *Neri*. Several sculptures of the Pisan school are over the doorways. The square font within is much older than the present building.

The ancient palace of the bishops is now used for other purposes, but its ancient outline, a simple Gothic, remains nearly unaltered. The shields of the prelates continue to adorn the exterior.

Pistoïa still retains the larger proportion of its ancient churches. They are generally of importance in the history of architecture as well as of sculpture. We shall briefly notice them, recommending them to the attention of the traveller interested in such inquiries.

Church of San Salvatore; rebuilt, as appears by an inscription in the façade, in 1270, by *Maestro Buono* and *Jacopo Squarcione*, or *di Scorcione*, partly altered. On either side of the principal doorway are effigies of St. Michael the Archangel and King David, as defenders of the church. According to a very old tradition, Catiline is buried here.

Church of San Pietro Maggiore, much altered. The front, which has suffered least, is in the style of the Pisani. The curious architrave of the principal door, supposed to be by *Maestro Buono*, represents the Virgin and the Apostles, white marble figures, curiously let into compartments of dark marble. It contains a fine *Ghirlandaio:* a Virgin and Saints.

San Desiderio contains a fine fresco, by *Sebastiano Vini*, representing the strange subject of the 10,000 crucified martyrs; and good oil paintings by *Passignano*.

The *Annunziata*, anciently belonging to the Servites, now much modernised, has a doubtful *Fra' Paolino*, and a good *Sebastiano Vini*.

San Bartolomeo in Pantano, curious Romanesque. *Rodolphinus*, the architect, has inscribed his name, and the date 1167, upon the façade. On the architrave of the principal doorway is sculptured our Lord giving his mission to the Apostles to convert mankind. The pulpit is by *Guido da Como* (1250), "and is very archaic in manner and very barbarous, though quaint and interesting. It is supported by a figure with its hands on its knees, in a skull-cap, and of ignoble features, like a black slave; and by two beasts, one a lioness suckling a cub, the other a lion standing over a winged dragon, who bites his lip—a frequent incident occurring at Parma, Lucca, and in other Romanesque buildings. All the figures have the iris of the eye painted black." —*R.*

Santa Maria delle Grazie, completed from the designs of *Vitoni*, in 1535, in the style of the Renaissance. Amongst the paintings are, the Virgin, St. Catherine, and St. Jerome, by *Fra' Paolino;* — and another Virgin and Saints, by *Lorenzo de Credi*. Vasari calls this one of the best pictures in Pistoïa.

Santa Maria dell' Umiltà; a fine building, begun from the designs and under the direction of *Ventura Vitoni*, a pupil of Bramante, in 1509, in the best style of the Renaissance. It is an octagon, of the Corinthian order. Vi-

toni planned a cupola, which was executed by Vasari, who took much credit to himself for this portion of the structure. But he departed from the designs of Vitoni, and added the objectionable attic, and the vaulting was so unskilfully constructed that it became necessary to secure the cupola by iron chains. No one could give better advice than Vasari; but "*del detto al fatto, ha gran' tratto.*" The atrium of the church, which is finished according to the original design, is picturesque, with its rich pavement and frescoes. Amongst the paintings, the best *was* the Adoration of the Magi, by *Vasari;* but it has been much damaged by injudicious retouching.

San Giovanni Evangelista, called also, from its ancient situation, *S. Giov. Fuor Civitas*, a Romanesque building, with circular arches tier above tier. Some suppose that the architect was *Gruamons*, or *Gruamonte*, 1166, who has inscribed his name in the architrave of the lateral door, upon which is sculptured the Last Supper, in bas-relief. At the altar-end of the church pointed arches appear. The pulpit is of the end of the 13th centy. The sculptures are beautifully designed and carefully worked. It exhibits, besides a profusion of other decorations and imagery, ten Scripture histories, of which the finest is a Deposition from the Cross. The artist is not exactly ascertained: some attribute it to *Giovanni Pisano;* Vasari to a nameless German. The beautiful *bénitier* is certainly by Giovanni. It is supported by three of the theological virtues, Temperance, Prudence, and Justice, with the same attributes as in the Campo Santo of Pisa.

San Paolo. The front of this church was built about 1136, but has later additions, and is singular and striking. It is of black and white marble, and has lofty circular arches, with a beautiful Gothic range above. The great portal is supposed to have been designed by *Giovanni Pisano*, and shows a marked adoption of Roman ornaments. Above are statues, St. Paul and others, certified as the work of *Giovanni di Pistoia* in 1302. Below is a range of pointed arches, in each of which is a sarcophagus, charged with a cross between armorial shields, all of one pattern, a monumental decoration characteristic of ancient Tuscany. The painting over the high altar is by *Fra' Paolino;* a Virgin and Saints, amongst which the artist has introduced (as it is supposed) a portrait of Savonarola. This piece, which is quoted by Vasari, has suffered in parts, from unskilful repainting; but the female figures are very graceful, and the colouring free and transparent.

San Domenico, formerly belonging to the Dominicans, completed in 1380. Not remarkable for architecture, but containing several valuable objects of art.—Tomb of *Filippo Lazzari*, a celebrated legist, who died in 1412, but whose monument was not raised till 1464. It is the work of *Bernardo di Matteo Fiorentino.* The usual bas-reliefs, representing the master teaching his scholars, is in very low relief; the recumbent statue has simplicity and elegance.—*Altare Rospigliosi:* a miracle attributed to San Carlo Borromeo, by *Empoli;* good.—*Altare Cellesi*, painted by *Cristoforo Allori;* the subject is St. Dominic receiving the Rosary from the Virgin. In the background the painter has introduced his own portrait, in the act of receiving payment for the picture from the Sacristan.—*Altare Melani:* the Adoration of the Magi, painted by *Fra' Paolino* in 1539, rather flat in effect.—*Altare Papagalli:* a Crucifixion, in which the Virgin and St. Thomas Aquinas, the latter a fine figure, are introduced, by *Fra' Paolino.* By him, also, in the choir, is a Virgin surrounded by Saints, carefully executed.—*Ghirlandaio*: St. Sebastian, a very fine painting, but unskilfully retouched. The extensive cloisters are well painted by *Sebastiano Veroness* and others.

Santa Maria degli Angeli. Here is a good specimen of *Benedetto Luti* (1666-1724), who so happily imitated the style of Guido as to have enriched many a gallery with the name of that great artist.

San Francesco, built in 1294. The arches are circular, though in other repects the architecture (where it remains unaltered) is Italian-Gothic; a fine and spacious building. It contains many curious and some early paintings of merit.—*Altare Arrighi:* the Purification of the Virgin, by *Poppi*, which obtained high applause from Borghini, and the best contemporary judges. *Francesco Morandi* (flourished after 1568), surnamed *Poppi*, was a scholar of Vasari, and far excelled his master. He has rather whimsically signed the picture with the letters P. P. P., *Poppi pinxit Pistorii.* It is damaged by cleaning.—*Altare Sozzifant:* the Resurrection of Lazarus, by *Bronzino;* a capital design. The painter has introduced an expressive portrait of the friar by whom it was presented. In the chapter-hall are some frescoes, attributed to *Puccio di Pietro*, of considerable interest.

Sant' Andrea, an interesting church, thought to have been the original cathedral. The architrave of the principal portal, of curious sculpture, represents the Adoration of the Magi. It is the work of *Gruamonte*, and his brother *Adeodato*, as appears from the inscription, "Fecit hoc opus Gruamons magister bon [us] et Adod frater ejus." It may be strongly suspected that the epithet given to the "good master" has transformed him into "Magister Bonus" in the pages of the historians of other churches. Some of the fine old work has been cut away. The pulpit is by *Giovanni di Pisa* (executed 1298-1301), a close copy, in the general plan, of the pulpit executed by his father at Pisa. The subjects here are, the Nativity, the Wise Men's Offering, the Slaughter of the Innocents, the Crucifixion, and the Last Judgment. It is the opinion of Cicognara that, though the pulpit of Pisa has more reputation, this has greater merit. The relief is bold: the five compartments include 148 figures, and the whole is in good preservation. The 7 mystical columns and their strange supporters possess beauty.

Amongst the remaining objects of curiosity the following may be named: *Ospedale del Ceppo*, an ancient hospital, founded in 1218. The building has been modernised; its chapel has been suppressed, and many of the works of art belonging to the establishment alienated or destroyed. Its present pride is the frieze of coloured porcelain by *Giovanni della Robbia*, assisted by his brothers *Luca* and *Girolamo*, about 1525. It represents the seven works of mercy: clothing the naked;—hospitality to the stranger;—tending the sick;—visiting the prisoner;—burying the dead;—feeding the hungry;—comforting the afflicted. Friars, in white garments and with black scapularies, are represented as fulfilling all these offices. If the traveller comes straight from home this will be the first *Robbia* work which he will see, for there are few specimens to be found out of Tuscany; and he will, probably, feel some prejudice against the rich colouring as well as against the material.

The *Palazzo Vescovile* (near the Lucca gate), the present episcopal palace, was built in 1787, when the see was filled by the notorious *Scipione Ricci.* It is a handsome building, in a good Italian style, and was designed by the Pistojese architect, Ciardi.

Palazzo Panciatichi, now *del Ball Cellesi* (near S. Giov. Evangelista), of the 16th century; a memorial of one of the most powerful families of ancient Pistoia.

Palazzo Cancellieri, another fine building of the same description. It was from the dissensions between the members of this family that the factions of the *Bianchi* and the *Neri* arose in the year 1296, and extended like a pestilence throughout Tuscany. The Cancellieri were Guelphs; and for some little time both the derivative factions called themselves of that party. But the *Neri* became ultra-Guelphs, whilst the *Bianchi* veered about into very moderate Guelphs, with a very Ghibelline tendency.

Casa Piccini contains a good collection of pictures and many objects relating to the fine arts.

Biblioteca Fabbroniana, an excellent collection, founded by the Cardinal Fabbroni. The ecclesiastical manuscripts are very valuable.

Pistols were first manufactured in ***Pistoïa la ferrigna***, where the iron manufactory, once so celebrated, is still carried on. But the Pistojesi no longer are distinguished for the fabrication of the weapons whose appellation is derived from their city. Musket-barrels are, however, still manufactured. Tolerable cutlery is made there. There is also a nail manufactory whose annual produce is 400,000 lbs.; one of iron-wire giving 200,000 lbs.; and one for agricultural instruments, manufacturing 80,000 lbs. per annum. There are also two celebrated organ manufactories, and two of other musical instruments.

There is a carriage-road over the Apennines from Pistoïa to Modena (Rte. 39), passing through *S. Marcello*, *Pieve a Pelago*, and *Paullo*. The distance is about 90 m. It appears from an inscription at S. Marcello, that this road was made by the Grand Duke Leopold I., in 1784. It is well laid out, and in excellent repair on the Tuscan side of the summit; but, on crossing the frontier to the Modena side, an immediate change is evident, and it becomes rough and out of repair. There are no post-stations on it, and the inns are very indifferent. From Pistoïa to S. Marcello is called 18 m. This latter is a small town of 1143 Inhab., but is the chief place of a *Comunità*; diligences run between here and Pistoïa. From S. Marcello to the summit of the pass is 13 m., and thence to Pieve a Pelago 8 m. The road crosses the Lima, the stream which runs by the baths of Lucca, at a small village called Ponte di Lima. The road afterwards ascends through fine scenery; chestnuts, beech, firs, and a few larches are seen. The frontier is marked by two pyramids, and a little further stands the first Modenese custom-house. There are two; and though the first has no power to pass a traveller's luggage clear of examination at the second, both establishments exhibit an equally intense appetite for bribes. A milestone, close to the frontier, is marked 59 m. to Modena. Before reaching *Pieve a Pelago* the small town of *Fiumalbo* is passed on the rt. It contains an indifferent inn. The Posta at Pieve a Pelago is a wretched place. At *Barigazzo*, 8 m. further, it is the same. At *Paullo*, called also *Pavullo*, which is 16 m. further, the Posta, which stands almost behind the church, is somewhat better. About 10 m. before reaching Paullo the road becomes very bad. Paullo is 30 m. from Modena. The descent to the plain is very long, but nowhere steep. Part of this road is carried along the ridge of a spur of the Apennine, with a deep glen close on each side. The view hence across the plain, with a foreground of wooded and cultivated hills, and studded with churches, castles, and towns, is very beautiful. At about 12½ m. from Paullo, on the rt. hand, at *Montardoncino*, is an inn, a single house, said to be tolerable; and near *Maranello*, 18 m. from Paullo, on the l., just before crossing a small bridge, is another, with three or four tolerable rooms.

It has by some been considered probable that it was by this pass, then unknown to the Romans, that Hannibal crossed the Apennines, when he outmanœuvred the Roman generals, posted at Luca, Arretium, and Rimini, and advanced into Etruria, previously to the battle at Thrasymene; but it is more likely that the Carthaginian general entered Etruria by Pontremoli and the pass of the Cisa, by the road from that town and Parma. (See Rte. 37.)

The Maria Antonia Railway now connects Pistoja with Florence. Trains start five times a day, performing the journey in an hour and five minutes, following the direction of the post-road. The road, which runs at the foot of the undulating hills, is beautiful.

Besides the railway there is a good carriage-road to Florence through Monte Albido, Brozzi, San Donato

and Polverosa, which does not pass through Prato.

San Piero Stat.

PRATO. Pop. within the walls, in 1845, 10,070. (*Inns:* La Posta.) A bright and pleasant town, of which the principal ornament is the group of the *Duomo*, with its campanile, and the buildings surrounding the piazza in which they stand.

The *Duomo* is partly of the 12th and partly of the 14th century. The façade was completed about 1450. Within and without the building is curiously inlaid in stripes of black and green serpentine, from the neighbouring Monteferrato, alternating with whitish marble. From one corner of the façade projects the celebrated pulpit, or gallery, by *Donatello*, and whence the relic preserved in the church, the *sacra cintola*, the girdle of the Virgin, was exposed to the veneration of the multitude. In the seven compartments in bas-relief he has sculptured a beautiful group of children, supporting festoons. He was paid 25 florins of gold for each compartment. Over the principal doorway is a fine specimen of *Luca della Robbia*, the Virgin between St. Stephen and St. Lawrence.

Within, some of the windows of the choir are pointed; these, with the columns and capitals of the E. end, were executed about 1320, when this part of the church was enlarged, by *Giov. Pisano*. The rest of the interior, including the columns of serpentine and the arches of the nave, belong to the original structure of the 12th century. There is a fine painted-glass window. The paintings by *Fra' Filippo Lippi* in the choir are the most valuable of his works. They have been carefully restored by an artist of Prato, *Ant. Marini*. The compartments representing the Decollation of St. John the Baptist, and Herodias dancing before Herod, are the best. Opposite are—the Benediction of St. Stephen and his Interment. In the latter are introduced two fine figures—a bishop reading the service, and another priest with a red *beretta:* one of these is said to be the painter, and another his disciple *Fra' Diamante*. Other compartments continue the history of St. Stephen. The merit of *Lippi* is energy, and his fault exaggeration, approaching to caricature. The crucifix of bronze, the size of life, on the high altar, is by *Pietro Tacca*.

The *Capella della Sacra Cintola*, or *del S. Cingolo*, is separated from the nave by a screen of brass curiously engraved and chiselled, which is from the design of *Fil. Brunellesco*. This chapel is filled with frescoes, by *Agnolo Gaddi* (about 1395), representing passages in the life of the Virgin. The small statue of the Virgin, on the altar, is by *Giov. Pisano*. Over the door of the sacristy is the monument of Carlo dei Medici, natural son of Cosmo Pater Patriæ, dean of this church, by *Vicenzio Danti*, 1566: the head of the Madonna, forming part of the accessories, is fine. Near the principal door is a fine picture of *Ridolfo Ghirlandaio*, the Virgin giving the *Cintola* to St. Thomas; and in side chapels are, *Carlo Dolce*, the Guardian Angel; *Mehus*, St. Peter of Alcantara.

The circular pulpit, by *Mino da Fiesole*, is in a beautiful cinque-cento style. The foliage and ornaments are flowing and elegant: the figures are less so. It rests upon a curious base of sphinxes and serpents. The Martyrdom of St. Stephen is the best compartment: one, the Decollation of St. John the Baptist, is unfinished—left so, the custode says, in consequence of the untimely death of the artist.

The campanile, in the Lombard style, is attributed to *Giov. Pisano*.

Chiesa della Madonna delle Carceri, begun in 1492, from the designs of *Giuliano di San' Gallo*. It is upon the plan of a Greek cross, with a beautiful centre cupola. The high altar, by his brother *Antonio di San Gallo*, is well planned and decorated.

The ancient *Palazzo Pretorio*, now *del Popolo*, has been converted into a prison, its Gothic windows stopped up, and the building degraded. This building was originally the Palazzo of the great Guelph family of *Guazzagliotri*, and, even in its present state, is interesting and characteristic.

The *Collegio Cicognini* has a fine Italian front. It is an ecclesiastical seminary.

The ancient walls of Prato are fine: the *Castello dell' Imperatore* was built by the Ghibellines for the purpose of defending the cause of Frederick II.

Campi, a flourishing borgo on the river *Bisenzio*, in a rich but unhealthy alluvial soil. It has a fine old machicolated castle. The *Casa del Comune* is curiously carved with the armorial bearings of the magistrates. The church of *S. Crespi*, of the 12th century, has been disfigured by whitewash and alterations, so that its original features can hardly be discerned.

Sesto Stat.

Castello Stat., near the Villa of la Petraja.

Rifredi Stat.

FLORENCE. There are two carriage-roads from Prato to Florence, the most interesting through Sesto, Quinto, Quarto, to Ponte a Rifredi, passing under the hills, and near the beautiful Grand Ducal villa of la Petraja, so celebrated for its flower-gardens.

ROUTE 42.

LUCCA TO PISA, EMPOLI, AND FLORENCE.

(8½ posts = about 62 m.)

The railroad between Lucca and Pisa is open.

Immediately upon leaving Lucca you enter upon a most fertile and lovely country, abounding with olives of noble growth.

Pass by *Montuolo*, a village on the rt. bank of the torrent *dell' Ozzeri* with rather an interesting ancient church. Further on is a ruined castle upon a fine olive-covered hill; below is the village of *Ripafratta*, and the river *Serchio*, the pass between the castellated rock and the river being picturesquely closed by a fine ancient tower. The prospect here is pleasantly varied; villas in the plains, sparkling and bright; hamlets scattered amongst the rocks and woods on the l. The road then opens upon the Val' d'Arno, commanding a fine view, the hills retiring in beautiful forms, terminated by the castellated point of *Monte Diero*. The castle is beautifully overgrown with vegetation; and the hill upon which it stands is the most western spur of the Monte Pisano, which Dante, in Ugolino's dream, describes as interposed between Pisa and Lucca.

> "Questi pareva a me maestro e donno
> Cacciando 'l lupo e i lupicini al monte
> Per che i Pisan veder Lucca non ponno."
> *Inf.*, xxxiii. 27–30.

Bagni di San Giuliano, or *di Pisa*; the ancient Aquæ Calidæ Pisanorum. The bath-buildings are good and the situation is very agreeable; but the *Bagni di Lucca* have all the company. There are two establishments well fitted up, standing near each other on a *piazza* ornamented with two fountains. One is called the *Bagno Orientale*, the other the *Bagno Occidentale*. The source called the *Pozzetto*, which is in the former, is the hottest of the springs; its temperature is 106° Fahrenheit. That in the bath called *degli Ebrei* is the coldest; its temperature is 86° Fahrenheit. There are several other sources of temperatures between these: the most abundant is the *Maestra*. The water is exceedingly limpid, and while warm without smell. According to an analysis by Santi, 100 pounds (Tuscan measure), from the spring *Maestra*, contain the following ingredients:—

Carbonic acid . .	. 187 cub. in.
Carbonate of lime .	. 281 grains.
„ of magnesia	. 87 „
Hydrochlorate of soda	. 265 „
„ of magnesia	. 199 „
Sulphate of soda .	. 203 „
„ of lime .	. 969 „
„ of magnesia	. 325 „
Alumina	. 46 „
Silex	. 12 „
	2387 grains.

There are 12 private baths, named after the heathen gods; and one for the poor. Many Roman remains have been found here.

Pisa Stat. Population, in 1845, 28,530.

Inns: Le tre Donzelle, now calle

Hôtel Peverada, on the N. or sunny side of the Lung'arno, near the middle bridge, kept by Peverada. It was enlarged and improved previously to its being opened by him in Sept. 1844, by the addition of the Palazzo Beltrami. Families who prefer private apartments unconnected with the hotel may be accommodated in the Casa Lenzi, which is immediately contiguous to the Ponte del Mezzo, and also belongs to Sig. Peverada. Sig. P., who speaks English well, is agent to Messrs. Coutts and Co., and carries on his banking business both here and at the Baths of Lucca; and is also a Commission Agent for expediting works of art or other property to England and the United States of America. The Vittoria, on the Lung'arno, adjoining the Tre Donzelle, is kept by Pasquale Piegaja, who formerly kept the Croce di Malta, at Genoa, and has lived in English families. It is an excellent and well-managed hotel, great attention and civility are shown, and the charges are reasonable. The Gran Bretagna, kept by Avogaddi—at the W. end of the Lung'arno, and near the English church, in a quiet situation, with a fine view towards the N.—is excellent and moderate. There is a table d'hôte in the hotel. La Colomba, moderate.

M. D. Vannini is a good Italian master, speaking English, French, and German.

Dr. Cook and Dr. Nankivell, English physicians, and Dr. Gason, an eminent Irish surgeon, practise at Pisa.

The railroad between Pisa and Leghorn has been open since 14th March, 1844. The journey occupies 25 min. Its length is 12 m. 740 yards. The railroad is also now open the whole way to Florence (La Leopolda). Trains start five times a-day from Pisa: at 4, 6·55, and 11·10, A.M.; and at 4 and 6·10 P.M.; performing the journey in 2½ hours. From Leghorn the trains start ½ an hour earlier. Fares from Leghorn to Florence — 1st class, 7*s.*; 2nd class, 4*s.* 6*d.*; 3rd class, 3*s.* There are also 2 additional trains daily; making 7 in all between Pisa and Leghorn.

Pisa formerly stood at the junction of he Serchio and Arno; but owing to the alteration and increase of their delta by the deposits brought down, they now flow into the sea by separate channels. At the mouth of the Arno stood the celebrated Portus Pisanus. Pisa was once an important naval station, and very flourishing commercial town.

The climate of Pisa is remarkably mild during the winter. With respect to healthiness there is a considerable difference of opinion. The quantity of rain which annually falls here much exceeds the average of Florence on the one side, or of Leghorn on the other. The water of the Arno is not considered as salubrious, and that of the wells and springs near the town is hardly drinkable; and the frequent epidemic diseases anciently prevailing in Pisa in the middle ages, and its then general unhealthiness, have been, and with much probability, ascribed to the bad quality of the water. The inconvenience has been, however, entirely remedied by the care and munificence of Ferdinand I. and Cosmo II. A watercourse has been formed from the *Valle d' Asciano;* at first by channels passing under-ground, and afterwards along an aqueduct of more than 1000 arches, extending upwards of 4 m. in length. Near the city, which it enters on the S.W. side, the arches are about 40 ft. in height. There are 8 reservoirs for rendering the water clear, by depositing the particles suspended in it. This great work was begun in 1601, and completed in 1613, and cost 160,000 *scudi.*

The cathedral at Pisa, with its baptistery, campanile, and the *Campo Santo,* or cemetery, are a group of buildings of more curiosity than any four edifices in the world. It has, too, been well observed that they are "fortunate in their solitude, and their society." They group well together, and are seen to advantage. "They are more curious from being so strongly marked with the distinguishing features of the Byzantine and Romanesque styles. The Italian architecture in the Byzantine or Romanesque style preserved a very different sort of character from that of the same date in Germany and other parts of Europe. Thus,—

taking the cathedrals of Pisa and Worms, whose respective periods of construction are very close together—the former is separated into its nave and aisles by columns with Corinthian capitals, reminding one very much of the early Christian basilica; in the latter, the separation of the nave from the aisles is by square piers."—*Gwilt.*

The cathedral of Pisa owes its origin to the following events:—Commercial enterprise and naval achievements had made the Pisans affluent. At length, in 1063, having engaged to assist the Normans in freeing Sicily from the Saracens, the Pisans attacked Palermo with their fleet, broke the chain which protected the harbour, and returned home with six of the enemy's largest vessels, laden with rich merchandize. Triumphant, enriched, and devout, they resolved to transmit to posterity a memorial of their success in the shape of a new cathedral, which should at once do honour to God and their country. In the beginning of the year 1064 the first stone of the cathedral was laid, and the finished building was consecrated by Pope Gelasius II., in 1118. The name of the architect, as is testified by his epitaph, still extant on the front of the building itself, was Busketus. Whether he was a Greek or an Italian has been warmly contested. It consists of a nave with two aisles on each side of it, transepts, and choir. Its bases, capitals, cornices, and other parts were fragments of antiquity collected from different places, and here with great skill brought together by Buschetto. The plan of the church is a Latin cross; its length from the interior face of the wall to the back of the recess is 311 ft., the width of the nave and four aisles 106 ft. 6 in., the length of the transepts 237 ft. 4 in., and its width, with its side aisles, 58 ft. The centre nave is 41 ft. wide, and has 24 Corinthian columns, 12 on each side, all of marble, 24 ft. 10 in. high, and full 2 ft. 3 in. in diameter, and each shaft is a single block. The height of the columns, capital and base included, is 30 ft. 10 in. From the capitals of these columns arches spring, and over them is another order of columns, smaller and more numerous from the circumstance of one being inserted over the centre of an intercolumniation below, and from their accompanying two openings under arches nearly equal to the width of such intercolumniations. These form an upper gallery or triforium, anciently appropriated to the use of females. An architrave, carried along the whole flank of the nave, between the arches and the gallery, reproduces the long horizontal line of the ancients, and completes the classic character of the building. The four aisles have also isolated columns of the Corinthian order, but smaller. The transepts have each a nave and two side aisles, with isolated columns, the same size as those of the other. The soffit of the great nave and of the transepts was made in its present form after the fire: it is of wood, flat, with compartments and rosettes, carved and gilt; but the smaller ones are groined. The height of the great nave is 91 ft., that of the transepts about 84 ft., and that of the aisles 35 ft. In the centre nave are four piers, on which rest four large arches, supporting an elliptical cupola. The pointed arches under the cupola were introduced after a fire which destroyed the original cupola, and damaged the whole church. The fire took place on the 15th October, 1596, as usual from the carelessness of plumbers who were repairing the roof. The church is lighted by windows above the second order of the interior. The windows, excepting those of the clerestory, are filled with stained glass of bright and rich colours. Some portions are copied from the subjects in the *Campo Santo*. The vaulting of the eastern apse is filled with mosaics on a gold ground. In the centre is a gigantic figure of our Lord. The Virgin and St. John are on either side. These mosaics were completed in 1320. The exterior of the edifice is surrounded by steps, which add greatly to its effect. The extreme width of the western front, measured above the plinth moulding, is 116 ft., and the height from the pavement to the apex of the roof is 112 ft. 3 in. The façade has five stories, the first whereof consists of seven

arches, supported by six Corinthian columns and two pilasters, the middle arch being larger than the others; the second has 21 arches, supported by 20 columns and two pilasters; the third is singular, from the façade contracting where the two aisles finish, and forming two lateral inclined planes, whence in the middle are columns with arches on them as below. The columns which are in the two inclined plane gradually diminish in height; the fifth story is the same, and forms a triangular pediment, the columns and arches as they approach the angles becoming more diminutive. The two exterior sides have two orders of pilasters, one over the other. The roof of the nave is supported, externally, by a wall decorated with columns, and arches resting on their capitals. The whole of the building is covered with lead. The drum of the cupola is externally ornamented with 88 columns connected by arches, over which are pediments in marble, forming a species of crowns. "The principal point of difference in these cathedrals from the old basilicas, in imitation whereof they were doubtless built, is in the addition of the transepts, by which a cruciform plan was given to these edifices. The style of the cathedral of Pisa is much lighter than most of the buildings of the period; but whatever the taste and style, the architect of it was a very skilful mechanic."—*Gwilt.*

The building has, however, suffered a good deal from settlement. Not a single line of it is upright; the façade overhangs its base visibly; the lower row of arches had subsided at the W. end 3 feet before the upper one was superimposed; the former have been built level again by a dead wall, which receives the upper story. It is curious also that, in the seven arches composing the basement story of the front, although the 1st and 7th, the 2nd and 6th, and the 3rd and 5th are intended to correspond, none of the pairs do actually correspond, there being a variation of about 2 inches in each pair.

"The Duomo of Pisa is one of the most remarkable monuments of the middle ages; exhibiting a degree of architectural excellence which had not been approached for centuries, and which, if it evenually assisted to produce a general improvement in the ecclesiastical architecture of Italy, remained for long, not only unrivalled, but alone in its superiorty. The fact is, that for that superiority it was much more indebted to the genius of the individual by whom it was erected than to any general amelioration which took place at the time. The whole effect of the interior is magnificent; but when we recollect how different was the style of the contemporary buildings of Italy, our respect for Busketus will be proportionably increased. It must have been in conformity with the taste of the age that he introduced the alternate layers of white and red marble, of which the walls are composed."—*G. Knight.*

The original bronze doors of the Duomo were destroyed by the great fire; the present bronze doors, modelled in 1602 from the designs given by *Giovanni di Bologna*, were executed by the best workmen of the age, *Mocchi*, *Franoavilla*, *Tacca*, *Mora*, *Giovanni del' Opera*, *Susini*, and *Pagani*. The centre doors contain eight compartments, the history of the Virgin from her birth to her glorification; the rt. and l. doors six each, the history of our Lord; and each compartment, besides the historical representation, has a device or emblem allusive to the history.

In the transept called the *Crociera di San Ranieri* is the only bronze door which escaped the fire. It contains 20 compartments from the Gospel histories, in rude relief.

The falling of the roof of the nave during the fire damaged or destroyed many of the ancient works of art which it contained. Amongst these was the pulpit, the masterpiece of *Giovanni di Pisa*. Some portions were saved, and these form a part of the present pulpit: columns of porphyry and brocatello standing upon lions, imitated from the antique, and such as are seen on sarcophagi, and the four statues of the Evangelists. Near the door are the remains of a fresco attributed to *Ber-*

nardo Falconi. They are curious as showing how the building was adorned before the fire. The designs of the 12 altars in the nave and transepts are attributed to *Michael Angelo*; the execution to *Stagi* of Pietra Santa. The first point is dubious, the second is certain. They unite great simplicity in the general design to the greatest variety in the details. If Michael Angelo gave the architectural elevations (for it is not at all probable that he would have been asked to do more), all the filling up is by *Stagi*, whose fancy and delicacy of taste are, in this style of art, very great.

Other works of *Stagi* are in different parts of the cathedral: the *Altar of San Biagio*, in a beautiful cinque-cento style. The statue of the saint is by *Tribolo*, who began working here, but who ran off, being dissatisfied with his pay.

The altar of Saints *Gamaliel*, *Nicodemus*, and *Abibon*, whose relics were presented by the "pio Goffredo" to the Pisans, in grateful acknowledgment of their services, is also by *Stagi*. Most delicate and tasteful are the arabesques and foliage, intermixed with masks, monsters, as neat as if they were modelled in wax, and yet with the utmost Grecian purity.

In the chapel of the *Annunziata* are also remains of the work of *Stagi*. The altar-piece is by *Francesco Mosca*. It represents Adam and Eve: the Serpent, according to the rabbinical tradition so universally adopted by the Tuscan artists, has the head of a female. The altar is covered with chased work of silver, given by Cosmo IV. This is covered, but will be shown on application to the sacristan. The silver figures which support the shrine are of great elegance, and seem to be rising from the altar. The silver of the altar, &c., is said to have cost 36,000 crowns. The altar was twice repurchased by an archbishop from the French, first for 18,000 crowns, and afterwards for 12,000 crowns.

The choir and apsis are the parts which suffered least from the fire, and have a vast variety of ornament accumulated by time. The interior of the cupola is splendidly painted by *Riminaldi*, the best artist of the more recent Pisan school. He died of the plague in 1630, at an early age. By *Mecharino of Sienna*, otherwise called *Beccafume*, whose works are rare out of his native city, is a series whose subjects include the Finding of Moses, St. Matthew, St. Mark, and several others. *Ghirlandaio's* frescoes have been much restored. The *intonaco* fell off in great pieces, and this, and some of the other damage sustained by the Pisan frescoes, is attributed to the bad quality of the lime. The groups of angels are good in design.—Four figures by *Andrea del Sarto*, SS. John, Peter, Catherine, and Margaret, are in his best style. The enclosure or parapet of the choir is, in part, formed of four ancient and two modern bassi-rilievi: the first are by *Frate Guglielmo Agneli*, the pupil of Nicolo di Pisa. The *High Altar*, a ponderous but gorgeous pile of rich and elaborate marbles and lapis lazuli, was erected in 1774. But the foundations having sunk considerably on one side, the front was rebuilt in 1825. This settlement of the high altar, standing so close to the campanile, seems to show the nature of the soil. Above are the figures of our Lord with Angels, by *Giovanni di Bologna*. Behind the high altar is a picture by *Razzi* of Abraham and Isaac, which is said to have been taken away by Napoleon. On the rt. is a column of porphyry, with a fanciful capital, by *Stagi*—flowers, foliage, angels, pierced and undercut with freedom and neatness. Opposite to it is another corresponding, by *Foggini*, who possessed great mechanical skill. It is said that two fluted columns near the high altar came from a temple or palace built by Hadrian, and that the cathedral was erected on its site. The woodwork of the stalls of the choir, with their rich *intarsiatura*, is amongst the best specimens of this branch of art.

Besides these paintings there are many others of great merit.—*And. del Sarto*, St. Agnes; very beautiful. The Adoration of the Virgin, dark and discoloured, but fine. The Virgin, St.

Thomas, St. John, and St. Francis. Andrea died whilst he was employed upon this piece, which was finished by his disciple *Sogliani.—Cristoforo Allori*, the Virgin in Glory, surrounded by female saints and holy women: one is a repetition, or nearly so, of his celebrated Judith in the Pitti palace, a picture of fine effect.—*Venturi Salimbeni*, the Celestial Hierarchy.—*Pierino del Vaga*, a Madonna and Saints, begun by him, but he did not keep to the work; and, having frequently absented himself, it was given to *Sogliani*, by whom it was finished. When *Pierino* returned he was so incensed, that he entirely threw up his engagement, and left unfinished the other paintings which he had begun.—*Lomi*, six large paintings in the style of Allori.—*Passignano*, a fine, though injured, picture of the Triumph of the Martyrs.—*Cignaroli* (1706-1772), two large pictures of legendary histories.—*Vanni* (1565-1610), Angels with the Holy Sacrament of the Altar, Doctors of the Church below. There are very many other pictures, and some of quite modern date. A painting called the *Madonna dell' Organo*, the object of Roman Catholic devotion, is kept under lock and key, and cannot be seen without special permission. It is a Greek painting, and was venerated at Pisa before the year 1224, and may possibly be as old as the first foundation of the present building.

The *Duomo* was once very rich in monuments; but some were destroyed by the fire, others have been removed to the *Campo Santo*. Of the more ancient, there remains that of Archbishop Rinuccini (died 1582), by *Tacca*. The figure of our Lord, of bronze, is well designed, and, like all *Tacca's* works, an excellent casting.—Amongst the modern works, the tomb of Cardinal Francesco d' Elci, erected in 1742, and the work of *Vacca* of Carrara, is respectable.—The white marble vases for holy water are elegant. Upon one is an exquisite group of a Virgin and Child, after the designs of Michael Angelo, and executed under his inspection by one of his pupils.

The bronze lamp suspended in the nave, and of fine workmanship, is said by some to be by *Tacca;* by others, by *Vicenzo Possanti*. According to the well-known story, this lamp suggested to Galileo the theory of the application of the pendulum.

The extraordinary *Campanile*, or bell-tower, more usually called the "Leaning Tower," was begun in Aug. 1174. The architects were *Bonannus* of Pisa, and *William* of Innsbruck. It is celebrated from the circumstance of its overhanging upwards of 13 ft., a peculiarity observable in the Garisenda tower at Bologna and many other Italian towers, but in none to so great an extent as in this. There can be no doubt whatever that the defect has arisen from bad foundation, and that the failure exhibited itself before the tower had been carried up one-half of its height; because, on one side at a certain height, the columns are higher than on the other; thus showing an endeavour on the part of the builders to bring back the upper part of the tower to as vertical a direction as was practicable, and recover the situation of the centre of gravity. The walls too are strengthened with iron bars. In consequence, the materials adhere firmly together; and, as the courses of stone cannot slide one on another, the tower does not fall, because the centre of gravity still remains within its base. The tower is cylindrical, 50 ft. in diameter and 178 ft. high. It consists of eight stories of columns, in each of which they bear semicircular arches, forming open galleries round the story. The eighth was added by *Tomaso Pesaro* about 1350.

There are some slight ornaments in the basement, in which the arches are solid; mosaics, and a few sculptures, amongst others a copy of the pseudo-Egyptian bas-relief in the jamb of the window of the Duomo, and which, it is supposed, was adopted as a type of the Porto Pisano. An inscription also has been added, commemorating the recent congress of the *Savans*.

The ascent of the campanile is by 330 steps, and is very easy, and the

summit is secured by double rails, of which the uppermost is about the height of the shoulder. On the summit are seven bells, so arranged that the heavier metal is on the side where its weight counteracts the slope of the building. These bells, of which the largest weighs upwards of 12,000 lbs., are remarkably sonorous and harmonious. The best toned is the fourth, called the *Pasquareccia;* it was this bell which was tolled when criminals were taken to execution. It was cast in 1262, and has many ornaments, a figure of the Virgin, and the devices of Pisa. The bell-founders of this city enjoyed great reputation. The prospect from the summit of the campanile is interesting. The city and the surrounding plain are seen in their full extent. The Mediterranean, Leghorn, with the hills of Monte Nero near it, studded with its white villas, and the island of Gorgona in the far horizon, and, in fine weather, even the island of Capraia. In other directions, the fine hills of the Lucca frontier, the baths of San Giuliano, and the Certosa, further N., and the rugged chain of Alpi Apuani. In clear weather it is said that Corsica may be discerned.

The *Battisterio.* *Dioti Salvi*, whose birthplace even is unknown, commenced, in 1152, the baptistery of Pisa, but did not complete it. It remained unfinished for a number of years, from a deficiency of funds. At length the citizens of Pisa levied a rate for the purpose. On the wall of the inner gallery on the S. side, near the floor, there is this inscription, cut deep in the wall, in the character of the middle ages—"A.D. 1278, ÆDIFICATA FUIT DE NOVO;" and this is considered as indicating that the work was resumed in 1278. There is reason to believe, from the date of a monument of an operarius, or builder, within the fabric, that it was not completed before the 14th century; all which sufficiently accounts for the finials and ornaments in the pointed style, which appear in the upper parts of this building. It is 100 ft. in diameter within the walls, which are 8 ft. 6 in. thick. The covering is a double brick dome, the inner one conical, the outer hemispherical. The former is a frustum of a pyramid of 12 sides. Its upper extremity forms a horizontal polygon, finished with a small parabolic cupola, showing 12 small marble ribs on the exterior. The outer vault terminates above, at the base of the small cupola, which stands like a lantern over the aperture. From the pavement the height of the cupola is 102 ft. The entrance is by a decorated doorway, from the sill of which the general pavement is sunk three steps round the building, the space between the steps and the wall having been provided for the accommodation of the persons assembled to view the ceremony of baptism. An aisle or corridor is continued round its interior circumference, being formed by 8 granite columns and 4 piers, from which are turned semicircular arches, which support an upper gallery; and above the arches are 12 piers, bearing the semicircular arches which support the pyramidal dome. On the exterior are two orders of Corinthian columns, the lower one being engaged in the wall, which support semicircular arches. In the upper order the columns are more numerous, inasmuch as each arch below bears two columns above it. Over every two arches of the upper order is a sharp pediment, separated by a pinnacle from the adjoining ones, and above the pediments a horizontal cornice encircles the building. Above the second story a division in the compartments occurs, which embraces three of the lower arches; the separation being effected by piers triangular on the plan, crowned by pinnacles. Between these piers semicircular headed small windows are introduced, over each of which is a small circular window, and thereover sharp pediments. Above these the convex surface of the dome springs up, and is divided by 12 ribs, truncated below the vertex, and ornamented with crockets. Between these ribs are a species of dormer windows, one between every two rib ornamented with columns, and s

mounted each by three small pointed pediments. The total height is about 179 ft. The cupola is covered with lead and tiles; the rest of the edifice is marble; but marble of an inferior sort to the original Carrara was being used in the repairs which were being executed on the outside in 1845. The principal sculptures of the exterior are on the eastern doorway. They represent the martyrdom of St. John the Baptist, together with three larger statues. The columns are all elaborately worked. The 30 Gothic pediments above each contain imagery. Within, the pavement before the altar is mosaic. Other parts of the pavement are filled with foot-worn monumental marble figures, carved in bas-relief, with arms and inscriptions. They are principally of the 14th and 15th centuries. In the centre of the building is the font, formerly used for baptism by immersion, about 14 ft. in diameter. At the alternate angles are 4 small basins, whose use has not been ascertained. The lower mouldings are of brocatello; the vessel itself of marble. The ornaments are rosettes carved in the stone, and filled in with coloured stones. The bottom of the font is ornamented in the same manner. The altar and the enclosure around are all decorated in the same style of inlaying. From the centre of the font rises a pillar, supporting a figure of St. John, attributed to *Baccio Bandinelli*, but not worthy of his name.

The great ornament, however, of this building is the pulpit, or *pergamo*, i. e. reading-desk, by *Nicolo Pisano*. This work, erected in 1206, was so much prized, that it was placed under the special guardianship of the law; and during the holy week the *Podestà* was sworn to send one of his officers, with a proper guard, to preserve it from injury. It is a hexagon, resting upon 9 pillars, a mystical number; 7 for the pulpit—1 at each angle, and 1 in the centre; and 2 supporting the staircase. There are two marble desks; one for the Gospel, another lower down for reading the Epistle. The first, projecting from the side of the pulpit, is itself in the shape of a book, and supported by an eagle; the second, rising from the staircase, rests upon a bracket column of brocatello. The shafts of these columns are of various materials: five are of granite, each of a different sort; one is brocatello; one aspro di Sicilia; and the two supporting the staircase Parian marble. The columns stand upon male figures seated, or rather crouching, and upon a griffin, a lion, and a tiger or leopard, alternately. These are plainly imitated from similar supporters in Lombard buildings. The arches are circular, but in each is a Gothic trefoil; figures are placed in the spandrils of the arches, and the mouldings are, with slight variations, taken from Roman architecture. The bas-reliefs are the following:—1. The Nativity. 2. The Adoration of the Magi. 3. The Presentation in the Temple. 4. The Crucifixion. 5. The Last Judgment; a very extraordinary production. Vasari says that it is executed "con pazienza e diligenza infinita." Underneath are the lines recording the date and the name of the artist. The sixth side is formed by the staircase.

Campo Santo. This celebrated cemetery, which has given its name to every similar place of interment throughout Italy, was founded by the Archbishop Ubaldo (1188-1200). The prelate, retreating from Palestine, whence he was expelled by Saladin, found some compensation for his defeat, by returning with his 53 vessels laden with earth from Mount Calvary. This earth was said to reduce to dust within 24 hours dead bodies buried in it. He deposited it in ground which he purchased; but the present structure enclosing it was not begun until 1278, by *Maestro Giovanni di Pisa*. The tracery of the arches is Gothic, and much speculation was occasioned by the supposition that it was coeval with the arcade; but it is in fact of the later half of the 15th century, having been completed in 1463; and it was originally intended to have introduced stained glass. Over one of the two entrance doors is a tabernacle

in marble, with 6 statues by *Giov. di Pisa*. The dimensions of the building are — length, 415 ft. 6 in.; width, 137 ft. 10 in.; from the pavement to the roof of the cloister, 46 ft.; width of cloister, 34 ft. 6 in.

The collection of sepulchral monuments is interesting. The greater number, however, do not belong to the place, having been brought from the Duomo and other churches in the Pisan territory. The Pisans began collecting at an early period, not merely for curiosity, but for use; interring their departed friends in the heathen sepulchres. The Campo Santo was already a museum in the days of Queen Christina of Sweden. It owes its present rich collection to the exertions of the late *Cavaliere Lasinio*, who was justly appointed to the office of conservatore of the edifice, which, during the revolutionary era, he rescued from destruction.

Of the sarcophagi appropriated by the Pisans, the finest in point of workmanship, as well as the most interesting as a monument of history, is that which contains the body of the Countess Beatrice. It stands near the middle of the N. cloister, and is marked out by this inscription on it:—

"Qvamvis peccatrix sum Domma vocata Beatrix
In tumulo missa jaceo quæ Comitissa."
A.D. MLXXVI.

The archæologists are much at variance as to the subject which it represents; whether it be Adonis taking leave of Venus, the chace of the Calydonian boar, or Phædra and Hippolytus. There is no reason for supposing it to be more ancient than the age of Hadrian.

Several Roman sarcophagi are nearly of one pattern, the front covered with a curved or vermiculated fluting; the flutings closing upon a tablet in the centre, with bold figures at the angles. They have generally, with more or less alteration, been adopted as mediæval sepulchres: sometimes armorial bearings are inserted in the ancient wreaths or tablets, or inscriptions in Gothic capitals running along the mouldings or amidst the imagery. Such, for instance, are the following:—Aldobrando del Bondo claims a very fine sarcophagus, on which is sculptured Hercules and Omphale. That borrowed by the noble family of the Porcari displays exceedingly beautiful foliage only, and therefore was probably an ancient Christian tomb of the earliest period. Cupid and Psyche twice repeated, river gods, and Ganymede, cover the marble which contained the bones of Gallo Ognelli, who, being a magistrate of the republic, also filled the office of Operario of Santa Maria. Diana and Endymion are sculptured on the sarcophagus which once contained the bodies of Gherardo del Canfera, Paula his wife, and Francesco his son; whilst Beato della Pace rested in a tomb ornamented by a Victory or Fame, of exquisite design. Sometimes the more prominent sculptures have been recut or altered in the middle ages: one example, amongst many, may be seen in a tomb bearing the inscription, "Biduinus fecit." There are some curious specimens of the work of the early Roman Christians: thus the favourite type of the Good Shepherd is found upon them, as in the frescoes of the Roman catacombs.

The statue erected by the Pisans as a token of the gratitude due to the Emperor Frederick I., and originally placed over a doorway in the Duomo, surrounded by a group of his four councillors, as they are called, may yet be seen here in a tolerable state of preservation. The drapery, particularly that of the Emperor, is skilfully executed, and the details of the costume highly curious. Another imperial monument, the tomb of the Emperor Henry VII., or of Luxembourgh (died 1312), contrasts singularly, from its elaborateness, with the simplicity of the Suabian Emperor. Henry was the great protector of the Pisans, and equally the enemy of Florence. The Italians maintain that he died a natural death; the Germans, that a Dominican friar poisoned him with a sacramental wafer at Buonconvento.

A statue of Hercules, with a lioness

at his feet and a cub in his hand, is supposed by some learned antiquaries to have been brought by the ancient Pisans from the ruins of Carthage. It is square, and somewhat "goffo," and exhibits rather a peculiar style. Other authorities ascribe this ancient statue to a Pisan artist of the 16th centy.

Two inscriptions inserted in the walls, containing decrees of the colony of Pisa in memory of Lucius and Caius, the sons of Augustus, are held to be valuable, as illustrating the municipal history of the Roman Empire.

A Roman bas-relief of the Lower Empire was supposed by popular tradition to represent the delivery of Migliarino, a village near Pisa, from a serpent which infested the woods around. The people consulted *Nino Orlandi*, the sculptor; and he, by means of an iron cage or trap, constructed with wonderful art, captured the beast, and brought him into the city. The cage is, in fact, the usual Roman plaustrum, drawn by oxen; but the load is, though entirely unlike a serpent, yet a strange nondescript, and the compartment in the centre is surrounded by four semisaurian monsters.

Numerous relics of the 14th centy. are of value. The noble sepulchre of Count Bonifazio della Gherardesca, and his family, is amongst the most prominent removed from the now suppressed church of *San Francesco;* but it has lost many of the statues which adorned it in its original locality.

Some valuable fragments from the Duomo and its adjoining appendages are here; *e. g.* a triplet, apparently representing theological virtues, part of the ancient pulpit, by *Nicolo Pisano*. The outline of the bodies and limbs are seen beneath an ample drapery, with graceful effect. Four bas-reliefs from the spandrils of the arches of the same pulpit represent prophets. A beautiful fragment by *Giovanni Pisano*, apparently of a pulpit, representing the Seven Sciences, small female figures in alto-rilievo. There is *Grammar*, with child on each knee sucking her breasts, and *Philosophy*, crowned as the Queen of the Sciences. A small statue of St. Peter, described by Vasari as then standing upon one of the *Bénitiers* in the baptistery, is good. The high altar of the cathedral, by *Rimualdo Pisano*, removed to make way for the present one, with arabesques. Several capitals, dislodged during the repairs of the Duomo and the Campanile, enable the observer to examine the execution in these buildings. An altar-screen, by *Tomaso Pisano*, shows a profusion of labour. The Virgin is in the centre compartment, six saints on either side. It is remarkable for simplicity of style united to profusion of ornament.

There are perhaps 300 other pieces of sculpture in this building; but we can only notice the celebrated Bronze Griffon, dismounted from the pinnacle of the Duomo. It is the work of Arabian artists, and inscribed with Cufic characters, but once supposed to be Egyptian or Etruscan. But though Arabian, it is as clearly not Mahometan, and it is most probably an idol or a talisman belonging to the Druses, or some other of the tribes who even still secretly reject the doctrines of the Koran.

The Ambulatory is paved with slab tombs of the Pisan families who had the right of interment here, said to be 600 in number. They are generally in low relief, much worn by the feet of generations who have trodden them; and they are interesting as specimens of costume of different classes of citizens, doctors, knights, merchants, bishops, abbots. The dates of these figures are generally between 1400 and 1500. To describe them would be endless; one may be pacticularised as a fine example. It is the monument of Antonio di Santo Pietro, a famous civilian, 1428. Burials rarely take place here now; but there are some bad modern tombs, as of Pignotti and Algarotti. Just to the l. of the western entrance is a monument to Berlinghieri, a distinguished surgeon of Pisa, with a beautiful bas-relief by *Thorwaldsen*.

We will now describe the frescoes

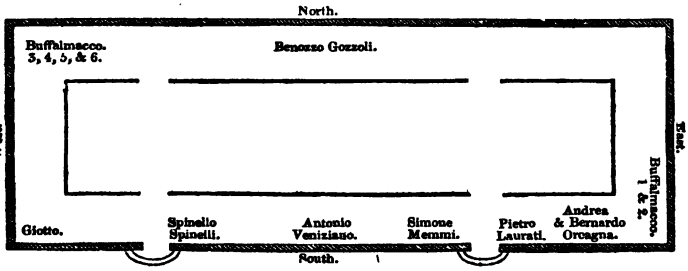
painted on the walls; but, owing to the space which even this will occupy, we must refer to Kugler's Handbook of Painting for critical remarks.

About the time when the structure was completed *Giotto* had just finished a painting of St. Francis receiving the stigmata, from which he acquired great credit. It was placed in the church of St. Francis, which then was one of the most favourite places of devotion in Pisa; and the citizens, little as they loved Florence, yet did not reject the advantage which they could derive from the skill of the member of the rival community. He began his works with six paintings from the history of Job, forming the commencement of this interesting series of early fresco-paintings.

It is but recently that travellers have described the paintings of the Campo Santo otherwise than in terms of dispraise: and until Lasinio called the attention of the government to the preservation of these valuable monuments of early art, they were not merely neglected, but exposed to intentional injury. Some of the paintings of Giotto were destroyed, to make a place for the tomb of Count Algarotti. All are more or less spoiled by damp. Damp sea-air, damp walls, and an "*intonaco*," or plaster, which, probably from the nature of the lime employed, appears to have been peculiarly absorbent of humidity, have all contributed to the decay. Hence the colours are generally faded; some of the paintings have almost entirely scaled off from the wall, and others in large portions. When the "*intonaco*" has been thus removed, the design is often seen drawn upon the wall in a red outline.

In a large portion of the series the subjects are found in that version of Holy Scriptures which was read in the monastic paraphrases. The rest are from the Christian mythology—that is, the Lives of the Saints.

The paintings, in the order in which they were executed by the artists, are as follows: their position may be found by referring to the plan.



With few exceptions, they are in two ranges, one above and the other below.

Of the paintings executed by *Giotto*, which comprehended the principal subjects of the life of Job, three remain in part.

The first of the three forming the upper series, the subject of which is Job feeding the poor, and feasting with his friends, has several outlines and heads which remain, and are very graceful.

The Temptation of Job.—As usual in compositions of this date, a series of subjects is included in one painting. The first portion shows the tempting demon, pleading before the Almighty. Beneath, faintly indicated, is a wide perspective of the sea, with islands. The centre is formed by the invasion of the Sabeans, the bat-winged demon soaring above, and bearing the avenging sword. The whole is much injured; and the third passage in this compartment is, in particular, so much

defaced, that it is difficult to make out the subject. It seems to have represented the destruction of the house where the sons of Job were feasting.

Job visited by his Friends.—Two subjects are included in this picture: the conversation of Job with his friends, and the friends of Job receiving their rebuke from the Lord. "It is singular that Elihu is absent from the whole composition."—*R.* The background is formed almost entirely of architecture. A city, apparently an idealised view of Florence, with some Roman buildings, is introduced; on the other side, an Italian villa. To the rt. of Algarotti's monument there still remains the figure of Job receiving in prayer the news of his misfortunes. These paintings of Giotto obtained so much celebrity when executed as to induce Benedict IX. to call the artist to Rome.

Of the next series the authorship is much contested, some attributing the paintings to *Buffalmacco*, and others to *Pietro da Orvieto*, about 1339.

1. *The Crucifixion;* much damaged, and portions are by other and inferior hands. The group representing the fainting of the Virgin, and the Angels above, in various attitudes surrounding the Saviour, are the best preserved portions.

2. *The Resurrection and the Ascension;* retouched. These are amongst the most doubtful of the series.

3. *The Universe.*—A curious allegorical representation of the creation, representing our Lord as holding the sphere of the universe, delineated according to the cosmology of the middle ages: the earth in the centre surrounded by the elementary and planetary spheres, the empyrean and other heavens, and the celestial hierarchies, the names being united in Gothic characters. The same idea is adopted in the fine Luini in the Litta palace at Milan (p. 189). In the lower corners are the two great doctors, St. Augustine and St. Thomas Aquinas. A short descriptive and devotional poem is inscribed below.

4. *The Creation.*—Next follows a compartment representing the creation of man and of woman; the temptation; the expulsion from Paradise, and the state of labour subsequent and consequent.

5. *The Death of Abel.*—The two sacrifices, the death of Abel, and Cain killed, according to the tradition, in a thicket, by Lamech.

6. *Noah and the Deluge.*—The building of the ark, the return of the dove, and the sacrifice after the deluge. The curiosity of the females, leaning upon the open timbers of the ark and contemplating the work, is rendered with nature and simplicity.

These frescoes are surrounded by an elegant border in which is introduced the portrait (according to Vasari) of Buffalmacco himself. It is in that which divides the Abel and Cain from the Deluge.

Simone Memmi (died 1344), the painter of Laura and friend of Petrarch (see FLORENCE, *Sta. Maria Novella*), when first called to assist in adorning the Campo Santo at Pisa, began by the —1. *Assumption of the Virgin* over the principal entrance. There is beauty in the movement of the angels and the solemn modesty of the principal figure; and the picture is still in good preservation, and tolerably free from those restorations which are apparent in most of the other paintings. This subject is detached from the series, which represents passages taken from the life of St. Ranieri, who, though not canonized, was held in great veneration in Pisa, his native town. There is a triennial *fête* in honour of him called the *Illuminara*, early in June, when the whole of the Lung'arno is illuminated. It is a beautiful sight.

2. *St. Ranieri's Call.*—The first in the series, by *Memmi*, represents the saint's sudden call from a life of worldly vanity. He is represented as leaving off playing upon the *cembalo*, while the gay assemblage of damsels are still dancing. The female figures, who dance with exquisite grace, are crowned with garlands, and are evidently portraits, and accurately represent the costume of the age, and, with the surrounding architecture, bring the scenes

of the Decameron before the eyes of the spectator. The moment chosen is when one of the damsels addresses Ranieri with the words "Wilt thou not follow this angel?" pointing to Fra' Alberto Leccapecore, a man of holy life, who was then passing along the way. Ranieri obeys the word, and follows Alberto to the church of St. Vitus; and here several passages are again accumulated, amongst others the restoration of his sight, which he had lost by weeping for his sins. The greater portion has been retouched. There is in this composition a curious anachronism: the nimbus surrounds St. Ranieri whilst he is yet unconverted.

3. *St. Ranieri as a Pilgrim.*—Three passages are united in the next painting. In the centre, Ranieri receives the *schiavina*, or robe of a hermit, the single garment which he wore. The Virgin enthroned, the crescent moon beneath her feet, a star upon her rt. shoulder (the first of these symbols being an emblem of the immaculate conception), receives his vow. This portion is much damaged. Two graceful female saints have fortunately nearly escaped injury.

4. *St. Ranieri embarks upon a Galleon for the Holy Land.*—It is not easy, however, to make out what is the subject of this picture. It seems to be St. Ranieri returning in a Pisan vessel, bringing the relics of some saint. On the side of the vessel a long box is placed, into which one of the figures is looking, and holding his nose, as if a bad smell came from the box. On the quarter, below the figure of the steersman, are three shields, on one of which is the cross which forms the arms of Pisa.

5. *St. Ranieri in Palestine.*—In the third of *Memmi*'s paintings we have the visions and temptations of Ranieri in the Holy Land. Our Lord appears to him, as at his transfiguration, between Moses and Elias.

6. *The Demon disturbing him in the Choir, and retreating discomfited, closing his ears.* And *Ranieri's Distribution of Alms after his return from Palestine.*

Antonio Veniziano, who died 1384, continued St. Ranieri's history in three paintings of great merit, and which Vasari considered as amongst the most graceful of the ancient school.

1. In the first, which has two compartments, are represented the *Saint's Embarkation* and return to Pisa. It has nearly perished.

In the second portion is the legend of St. Ranieri rendering visible to the *Fraudulent Innkeeper* the demon, in the shape of a winged tiger-cat, sitting upon the cask of wine. The delinquent was wont to dilute the noble liquor which he sold, and St. Ranieri first put it out of his power to deny the fact, by pouring some of the article into the fold of his *schiavina*, when the wine passed through and the water remained behind.

2. *The Death and Funeral of St. Ranieri.*—This is exceedingly damaged. The Saint has just breathed his last, surrounded by monks. In the second compartment, the corpse, upon an open bier, is carried to the tomb. A priest or prelate is reading the service, surrounded by the inferior ministers holding tapers and the holy-water vessel.

3. Lastly, *The Miracles of St. Ranieri worked after his Death*, almost wholly gone; the chief and best figure was that of the mother invoking the saint on behalf of her dying child.

We now take the series by *Andrea* and *Bernardo Orgagna*, including *The Last Judgment* and *The Infernal Regions.*

The subjects of these paintings are represented by the same artists in the Strozzi Chapel in Santa Maria Novella; but there are many differences in the conception as well as in the treatment of the details. 1. *The Last Judgment* is wholly by *Andrea*, well preserved, and full of strong and strange expression. The two great masses of the blessed and the condemned are divided by the ministering archangels. In both are seen an equal proportion of the several ranks and orders of men,—the first receiving the invitation to join the Lord with joy, the latter listening to their condemna-

tion with horror, shame, and despair. There are here some touches of the satirical spirit observable in Santa Maria Novella: kings, queens, and monks are amongst the damned; and a Franciscan monk, who had risen amongst the good, is stopped by the archangel, and carried to the other side; and one, in the *abito civile* of Florence, who has risen on the side of the condemned, is led to the side of the blessed. The angels dividing the two companies are fine. St. Michael, distinguished by a cross on his cuirass, has a stern countenance, and is one of the three archangels executing vengeance. King Solomon is represented as rising exactly between the good and the bad, and apparently uncertain as to where he should place himself. An archangel in the centre holds the sentences "Come ye blessed" and "Depart from me" in either hand; beneath are the angels sounding the trumpets; and in front a third, clothed in a long garment, and half concealing his countenance. It has been supposed that this figure represents the guardian angel grieving at the loss of so many who had been committed to his charge. Higher still are the Twelve Apostles, evidently with reference to Revelations.

2. *The Inferno.*—This was executed by *Bernardo* after the designs of *Andrea;* and the lower portions having scaled off, they were repainted by *Solazzano* in 1530. Whatever it may have once been, it is now disgusting, vulgar, and childish in the last degree.

3. *The Triumph of Death*, by *Andrea Orcagna.*—This has been considered as one undivided composition; but it seems rather a set of allegories bearing upon the one theme of the destiny of mankind; quaint and almost uncouth. The subject on the rt. hand was suggested by the once popular legend of the three kings, who, hunting in a forest, were conducted to three open tombs, in which they beheld the ghastly corpses from which they were to receive the warning calling them to repentance. Orcagna has represented the bodies in three stages of decay; and the three leaders of the proud cavalcade equally display three gradations of sentiment—light unconcern, earnest reflection, and contemptuous disgust. It is said by Vasari that the second is the portrait of the Emperor Louis V., or the Bavarian; and the third of Uguccione della Faggiuola, the Signore of Pisa. In the second great compartment on the l., the Destroying Angel, with dishevelled hair and bat's wings, is about to level with her scythe a joyous party of youths and damsels, exhibiting what we may suppose the cream of Florentine fashion, the men with hawks on their fists, the women with little dogs, others playing and singing, the scene taking place in an orchard or bower. On the other side are the wretched, the blind and maimed, the diseased, imploring Death, but in vain, to relieve them from their miseries in these verses, inscribed beneath them:—

"Da che prosperitade ci ha lasciati:
O morte, medicina d' ogni pena,
Deh! vieni a darne ormai l' ultima cena."

Below are those whom Death has smitten,—the rich and powerful, knights and sovereigns and prelates, old and young; the departing souls, represented as new-born babes, seized by angels or demons as they issue with the last breath of the departed. In one of these Orcagna has effectively depicted the horror of the soul at finding itself in the grasp of a demon. The sky above is filled with angels and demons bearing off the souls to bliss or punishment: the demons are bearing off their prey to a volcano, probably Mount Etna, which, according to the legends, was considered as the entrance of the infernal regions. In the last portion, to the rt. of the picture, is a subject which has no apparent connection with the rest, unless it be supposed to designate the blessing attendant on retirement from the world. It represents aged recluses, one tending his goat, and another gathering fruit. Vasari bestows high praise on these figures.

The Saints of the Desert, by *Pietro Laurate.*—This compartment is filled

with groups, representing the labours and *conversation* of these anchorites, as well as their temptations. One is lodged in a tree; another recluse is receiving food through the window of the cell in which he is immured; some busily employed in basket-making. Sturdy demons are assaulting and scourging St. Anthony. Panutius is resisting the temptation of a fair fiend, by putting his hands into the flame. St. Hilarion expelling the dragon which infested the mountains of Dalmatia: Hilarion advances in calm confidence, whilst his companion is about to retreat in terror. The groups are jotted over the wall, as in a Chinese paper-hanging.

Six compartments were painted by *Spinello Spinelli* of Arezzo. Three are entirely defaced. These were considered by Vasari, who saw them in a more perfect state (though even in his time they were not free from injury), as the best specimens of the colouring and the design of this artist.

The three which remain are subjects from the *life of St. Ephesus.*

1. The first is divided into two compartments,—the saint *presented* to the *Emperor Diocletian*, much injured; and the apparition of our Lord commanding St. Ephesus to desist from persecuting the Christians.

2. *St. Ephesus fighting against the Pagans in Sardinia.*—This, like the preceding, is divided into two compartments, and is unfortunately also much injured. Here is represented the second apparition of our Lord to the saint: a winged horseman, with a cross on his breast, is presenting to him a spear, or long staff. The same figure is afterwards seen engaged in the battle; St. Ephesus is kneeling to this figure. The circumstance of this event taking place in an island is represented by the sea winding at the bottom.

3. *Martyrdom of St. Ephesus.*—In the centre is a strange and unpleasing representation of the saint in the fiery furnace. The most commendable part of the design is the consternation of the bystanders at the flames coming out against themselves.

The Series of Biblical Histories, begun by *Buffalmacco* or *Pietro di Orvieto*, was continued by *Benozzo Gozzoli*, the pupil of Fra' Angelico da Fiesole. (See FLORENCE, *San Marco.*) They are the finest, and also by far the most extensive, occupying the greater portion of the N. wall; so that Vasari calls the work "opera terribilissima e da metter paura a una legione di pittori;" and they employed the painter 16 years, from 1469 to 1485. We begin with—

1. *The Cultivation of the Vine, and the Drunkenness of Noah.*—One good group consists of a female receiving a heavy basket of grapes from the gatherer of the fruit, standing on a ladder above. In the l.-hand corner of this fresco is the well-known figure of a female pretending to cover her face with her hand, but slily peeping through her fingers, which has given rise to the phrase of "*Come la Vergognosa del Campo Santo.*"

2. *The Curse of Ham.*—The principal group consists of the patriarch, his wife, and the object of the malediction. The distance is composed of a rich landscape, terminating in receding ranges of hills.

3. *The Building of the Tower of Babel.*—The architecture and costume show Florence in Gozzoli's time. It contains several portraits. In one group are seen Cosmo de' Medici, Pater Patriæ, his son Pietro, and his nephews Lorenzo and Giuliano. Politian is also represented as a priest, wearing a *beretta.* The countenances are characteristic and national.

4. *Abraham and the Worshippers of Belus.*—This subject is taken from the Rabbinical traditions so widely adopted in the middle ages. One passage represents Abraham as rescued from the fiery pile into which he had been cast for refusing to worship the idol of Belus, whilst Nachor his brother, who complied, is consumed. In the background are persons striving and fighting, supposed to indicate the crimes produced by bad government. The architectural compositions, which fill the background, probably convey

correct idea of the general effect of Florentine structures in their state of perfection.

5. ***Abraham and Lot in Egypt.***—A crowded and rich composition, in which the history of the patriarchs is represented, from the first strife between their herdsmen and the going forth of Abraham. The group on the rt. hand of Abraham, followed by Sarah and others, setting out from a machicolated castle, is spirited.

6. ***Abraham victorious.***—The scene is in the same rich and formal landscape. The two principal subjects are —the rescue of Lot by Abraham, and the offering of bread and wine by Melchisedec, which occupy the rt. and the l. of the picture. The battle group is executed with spirit. The patriarch is in the armour of a *connétable* of the times, wielding his mace, and in the same martial costume when meeting the King of Salem.

7. ***Abraham and Hagar.***—This picture consists of many spirited groups, but which appear disproportioned with respect to each other. It is also much damaged in parts. In the portion representing Hagar as given up to Sarah the artist has introduced a portion of a city—Florence or Pisa, of course—with a fine group in the dress of his times, evidently portraits, though now unknown. A remarkable group is that of Sarah chastising Hagar, who is afterwards seen at a distance in the desert, accosted by the angel. The whole scene is alive with birds and beasts, oddly disposed among the figures.

8. ***Destruction of Sodom, and Escape of Lot.***—Lot and his family are placed upon a projecting cliff, by which they are brought nearer to the spectator than the inhabitants of the condemned city, who fill the remainder of the picture. The prevailing feeling seems rather that of utter despair than of any attempt to escape from the flashes of flame which the ministering angels are casting down.

9. ***Sacrifice of Isaac.***—This event is the most prominent portion of the picture, which includes many other passages. Quite in front is a very natural group of the preparation for the journey. The composition is divided in the most formal manner by a round-topped tree exactly in the centre. The rt.-hand side of the picture is crowded with groups—the strife of Isaac and Ishmael, the sending forth of Hagar, the appearance of the angel to her in the desert, and the preparation for the journey of Abraham and Isaac. As in some of the preceding pictures, ***Benozzo*** has introduced a rich ***palazzo.***

10. ***The Marriage of Isaac and Rebekah.***—On the rt. hand, under a splendid *loggia*, is Abraham sending forth Eleazar. Here again, if the figure of the patriarch were abstracted, we have an exact representation of the contemporary life of the artist. In the central subject of the Meeting at the Well, the female figures, with pitchers on their heads, are very graceful. The third division exhibits the Espousals and the Bridal Feast.

11. ***Jacob and Esau.***—Two passages were included in this splendid composition, one of them, the counselling of Jacob by his mother, is destroyed. On the rt. hand is the birth of the twins. The nurse of Jacob is exulting in the beauty of *her* nursling over his brother. Beneath a triumphal arch Esau is seen yielding his birthright to Jacob. In front of a *palazzo*, which, receding in perspective, fills the remainder of the field of the picture, are the subjects of the benediction of Isaac, and the return of Esau from the chace.

12. ***Jacob, from his Departure to his Espousals with Rachel.***—A succession of groups, containing some of the most graceful compositions of the artist. Peculiarly beautiful in this respect are the dancers assembled at the bridal festival.

13. ***Meeting of Jacob and Esau—Dinah.***—In the foreground are introduced, very prominently, three groups of contemporary portraits. Lorenzo de Medici is known. The other groups are spread over the fields, of which the background is even more than usually rich in landscape and architecture. Much of the fresco has fallen off, and it has been repainted in other parts.

14. *The Life of Joseph*, from his departure from his father's house to his deliverance from prison. Here also the groups representing the passages included in this portion of sacred history are jotted over the field, often interfering with one another. Thus, the casting of Joseph into the well, and the displaying of his garment to his father, are without any separation whatever. In the latter group many of the female figures have much grace and beauty.

15. *Continuance of the Life of Joseph.*—In the centre, in a species of triple triumphal arch, opening into a long perspective of aisles, and at either extremity of the picture, are the angles of splendid palaces, supported by columns and arches, closing the scene, while various edifices are seen in the background, amongst others, a cathedral, in which the leading lines of Florence and Pisa are blended. The three main subjects are, Pharaoh declaring his dream to the magicians, the appointment of Joseph as viceroy of Egypt, and his discovering himself to his brothers. Amongst the best portions is the group of the Magicians, or Wise Men, in somewhat perplexed consultation. Many of the countenances are evidently portraits.

16.—*The Infancy and first Miracle of Moses.*—In this composition the architecture holds a most prominent place. The centre shows the interior cortile of a palace, and the angles are ornamented, as in the preceding subject, with lofty structures. Many of the incidents are taken from the Apocryphal traditions. In the first group the infant Moses is seen taking the crown from the head of Pharaoh, and casting it on the ground. Pharaoh's daughter looks on with a smile of approval. In the centre compartment is another of these incidents; the infant stretching forth his hand on the burning coals, having previously rejected the fruit which had been offered him. Pharaoh's daughter is astonished at the result of the ordeal. Two children, a girl and a boy, who are her companions in this and the preceding group, are evidently portraits. In the last division is the changing of the rod into a serpent or dragon. The nearest attendant shrinks away with affright.

17. *Passage of the Red Sea.*—In the background is a wonderful spread of landscape, in many parts extremely injured, and in others retouched. The best portion, though the least conspicuous, is that of Moses and Aaron, with the people of Israel, returning thanks for their deliverance.

18. *The Giving of the Law to Moses.*—Much damaged, and badly repainted. The principal groups are collected at either extremity of the picture, between which the view opens upon Mount Sinai.

19. *Aaron's Rod and the Brazen Serpent.* — On the rt.-hand side of the picture is the examination of the rods of the different tribes. In the centre compartment is the tabernacle. Beyond is Moses, presenting the budding rod to the heads of the tribes, a continuation of the first group. Lastly, is the elevation of the brazen serpent, here represented as a winged dragon. This picture also has suffered much from time, and more from repairs.

20. *The Fall of Jericho, and the Death of Goliath.*—Parts of one very long picture, of which the centre portion is entirely gone, and the remainder is much damaged. In the second, the conception of Goliath is coarse and bad; David is better.

21. *The Adoration of the Magi.*—This picture, over the door of the "Capella di Tutti Santi," has been traditionally supposed to be the specimen piece which *Benozzo* produced when first engaged by the Pisans to undertake this work; but this tradition is now discredited. A numerous cavalcade is seen following the three kings, amongst which may be discovered the real or supposed portrait of Benozzo, a young man with a cap or hood on his head, the last figure on the rt. hand of the subject.

Besides the paintings which we have enumerated, there are some other ancient fragments. The eastern and western walls are decorated with *r*

dern paintings, executed in the 17th century by *Ghirlanda* of Carrara, *Guidotti*, and *Rondinosi*. The history of Judith and Esther, Belshazzar's Feast, and the history of King Osias. They have little merit.

The *Capella Maggiore* was added in 1594. It contains some ancient pictures, fragments of the 14th and 15th centuries, and a good *Aurelio Lomi*, a St. Jerome.

The *Capella degli Ammanati* is originally of the 14th century. Here are deposited several fragments by *Giotto*, of which the principal are 7 heads brought from the Carmine at Florence, and which are curious, as being authenticated by Vasari.

The Campo Santo is kept shut, but it is opened by the custode, who attends for about six hours in the day: he lives close by, and expects a fee of one paul for each person. No drawings of any kind can be made in it without the permission of the Conservatore. But permission is readily obtained; the Conservatore lives close to the Piazza, not five minutes' walk from the Campo Santo; and if he is out his wife gives leave. An extra fee to the custode will also procure leave; but there is more than one custode, and one does not recognise the leave granted by the other, so that this last method of obtaining leave to draw is rather expensive.

Pisa retains its ancient boundaries. The old wall which girds the city remains nearly in the same state as when defended by her citizens against the forces of Florence. The Piazza del Duomo is partly bordered by this wall, of which the circuit includes much garden-ground; and the destruction of many convents has increased the void. These outskirts have therefore a desolate appearance; but the central part of Pisa has hardly the deserted character which has been attributed to the city; and the *Lung'arni*, continued quays on both sides of the river, are cheerful. The grand triennial illumination of the Lung'arno on the feast of San Ranieri (16th June) is the most remarkable spectacle of Pisa, and is celebrated as a species of national jubilee. The next will be in 1854.

Three bridges cross the Arno. That highest up the river, with 4 arches, is called the *Ponte alla Fortezza*, from the *Citta della Nuova*, which was built by the Florentines at the latter part of the 15th century, and destroyed in the 17th, having stood close to it. The central bridge, with 3 arches, called the *Ponte del Mezzo*, or Ponte Vecchio, from its being the earliest bridge, was erected in its present form by the engineer *Fossi Franc. Nave*, in the reign of Ferdinand II. It was immediately preceded by a bridge with a single arch, which fell 1st January, 1644, on the centering being removed. It was upon the Ponte del Mezzo that the celebrated combat, called the *Mazzascudo*, used to take place, which could hardly be called a sham fight, since it often ended in loss of life or limb. The contest took place between the *North* and the *South* sides of the city, 6 companies of 80 on each side. The last fight took place in 1807, and it seems likely that it never will be repeated again. The bridge most to the W., with 5 arches, is the *Ponte a Mare*, built in 1331, and restored a century later by Brunellesco.

Many interesting buildings yet adorn the *Lung'arno*. Near both ends of the *Ponte del Mezzo* are groups of imposing edifices. The links of a chain hanging over the arch of the principal doorway, with the motto *Alla Giornata*, sculptured in large letters on the architrave, distinguish the *Palazzo Lanfreducci*, now *Uppezzinghi*. All that is known respecting the chain is that the church of *San Biagio alla Catena*, of which the Lanfreducci were the patrons, was demolished to make room for the palace. The meaning of the inscription has been lost. The design of this fine palace has been erroneously attributed to Michael Angelo. It is by *Cosmo Pagliani*. There is a small collection of paintings in it; amongst them a fine *Guido*, an allegorical subject—Human Love subdued by Love Divine.

The *Palazzo Lanfranchi*, now *Toscanelli*, is perhaps more certainly by

Michael Angelo; the details are solid and good, and, like its neighbour, the mellowed tint of the marble adds much to the effect of the architecture. It was for some time the residence of Lord Byron.

Contrasting with these two palaces is a third, temporarily used as the *Civiche Stanze*, now the Caffé dell' Ussero. It is of brick, with triple-headed Gothic windows, carrying us back to the times of the Republic. It is richly ornamented with medallions and foliage.

The house, No. 698, on the Lung'-arno, is a very antique and singular building, and deserves attention.

On the other, or S. side of the *Ponte del Mezzo*, is the *Logge di Banchi*, or *Medicean* building, having been erected by *Buontalenti* at the expense of Ferdinand I. (1605). The open arches are supported by pilasters of rustic-work—a style much favoured by the Tuscan architects. These *Logge di Banchi* are now used as a corn-market, and stand between the *Palazzo del Governo* and the ancient palace of the *Gambacorti* family, now the Custom-house. The great Sala has some decent paintings by recent artists.

Accademia delle Belle Arti. This was founded by Napoleon in 1812; but his endowment consisted of his patronage and some plaster casts. The establishment was afterwards placed under the able direction of Lasinio. It contains several curious and some valuable paintings. A good ancient copy of a destroyed fresco of *Gozzoli*—Solomon and the Queen of Sheba.—*Giotto*, a Virgin and Child, authenticated by Vasari. A painting in five compartments, the Virgin and Child, and Saints; the centre is by *Giovanni Pisano;* a curious portrait of Dante. "An exquisite *Pinturicchio;* 4 figures, with a flat landscape, behind. His works are rare in North Italy. The picture is hung up over a door out of the way. A valuable *Filippo Lippi*—Madonna, St. Matthew, St. James the Great, and St. Augustine. The principal figure is poor, but the rest is noble. The collection is otherwise of some interest, as exhibiting the relation which *Giunta da Pisa* bore to *Giotto*. Several works of the former are of higher merit here than is usually attributed to them."—*R.*

Santa Maria della Spina, on the S. bank of the Arno. "This chapel is an architectural gem, and at the time it was executed was considered to be a miracle of art. It stands on the side of the Arno, on the S. bank, and was built for the convenience of mariners, who, in the flourishing times of Pisa, repaired to this chapel before they set forth on their voyage to implore the protection of the Virgin. It was built twice. The first edifice was begun in the year 1230, at the joint expense of the Senate and of a noble family of Pisa, the Gualandi. The celebrated sculptor, *Giovanni Pisano*, is said to have executed some of the statues with which this building was adorned, and, by the talent which he displayed on that occasion, to have obtained the privilege of giving the design for the Campo Santo. In 1323 the Senate of Pisa determined to enlarge this chapel. At that time it was that the building acquired the form and exuberance of ornament which it at present exhibits. It appears from successive decrees of the senate that the work was in progress during the greater part of the 14th century. In this building, though its general style is that of the advanced period, round forms still make their appearance; but, in all the upper part, the pointed style is employed alone. The canopies and tabernacles are of the most delicate workmanship. The statues are well executed; and if, in proportion to the size of the building, they appear to be too numerous, it must be remembered that the Italians had a peculiar passion for this species of decoration, not only from their love of ornament, but because Italy abounded in good sculptors. The whole building is of white marble."—*G. Knight.* There is a portrait of *Nicolo Pisano* in one of the small statues on the E. side. Within are some of the best works of *Nino Pisano*—a Madonna offering a flower to the Infant Saviour. "This exquisite work seems to have been richly painted, and the hair gilt."—*R.* St. John—St. Peter, which has been m

praised—a portrait of *Andrea Pisano*, the countenance strongly marked. There is another Madonna, which Cicognara ascribes to *Nino*, but which is claimed by others for *Nicolo* or *Giovanni di Pisa*. There are several paintings; the best is by *Razzi*—a Madonna and several Saints. "It is a very noble picture, and has much sentiment and feeling." —*R.* This chapel derives its surname from a thorn in our Saviour's crown, which was brought from the Holy Land by a merchant of Pisa, and presented to this chapel by his descendants in 1333. The surname, however, was not adopted till the beginning of the next century.

San Paolo a Ripa d' Arno is another of the Lung'arno ornaments. Its architecture, both internal and external, is of the 11th century; for it appears from a Papal bull, dated 9th February, 1115, that service was then performed there, and that this church, together with the adjoining monastery, belonged to the monks of Vallombrosa. The façade, with its four orders in the centre, and two on the flanks, remains in its original state. There is a great variety of ornaments on this front, and it is difficult to decide whether some are ancient, or imitations of antiquity. The church is in the form of a Latin cross, and is divided into a nave and side aisles by columns of oriental granite, with marble capitals, of varied patterns, supporting arches. It is called the *Duomo Vecchio*, and it has been thought that the present cathedral is, in fact, a copy of *San Paolo* instead of being the original. The ancient paintings, by Cimabue, Buffalmacco, Simone Memmi, and other old masters, which once covered the interior, have nearly all been whitewashed.

The *Lung'arno* is closed on the W. by the *Torre Guelfa*, which forms a beautiful termination of the view, especially in the evening sun. It is now used as a prison, and is generally called the *Torre dei Sforzati*. It was intended for the defence of the *Ponte a Mare*, the bridge at its foot, and it is also a part of the arsenal, in which some other vestiges of the buildings of the age of the Republic may also be seen.

The *Duomo group* and the *Lung'arno* form two of the principal features of Pisa. The *Piazza de' Cavalieri* is the third. This was the centre of ancient Pisa, and in the days of the Republic was the *Piazza degli Anziani*, the Forum of the Pisans; but when Cosmo I. established his order of St. Stephen (1561), he granted the piazza, with its surrounding buildings, to this institution of pseudo-chivalry. The order was framed in imitation of that of Malta. The knights bear the same cross as to form, but gules in a field argent, being Malta counter-changed; and in like manner they performed *carovane*, or expeditions, against the Turkish infidels. This aristocratic institution was, however, unpopular in Tuscany. It grated against the ancient feelings of the Commonwealth; neither did it agree with the commercial spirit of the country, which drove a good trade with the East, and did not at all admire fighting its customers.

The *Conventual Church* of the order is partly from the designs of *Vasari*, and was begun in 1565; but the interior was not concluded till 1594-96; the front was added, according to Milizia, from the designs of *Buontalenti*. The general effect of the interior, a single nave, is impressive. On either side are the Turkish trophies won by the knights,—banners, shields, *tugs* (or horse-tails), scimitars, poop lanterns, picturesquely arranged against the walls; and which, you are told, were taken by the Pisans from the Saracens. The details of the architecture are good; but the principal decoration of the building consists in the paintings of the ceiling, executed by the best artists of the later period of Tuscan art, and enclosed in richly ornamented compartments. They represent the following subjects:—*Cigoli*, the Institution of the Order. This is interesting from the number of good and striking portraits which it contains.—*Ligozzi*, the Triumphant Return of the Twelve Galleys of the Order from the Battle of Lepanto, in which they took an important share, well coloured, and one of the most spirited of the set.—*Christoforo Allori*, Mary of Medici em-

barking for France to espouse Henri Quatre. The richly adorned galley, the "Capitana di San Stefano," in which the princess sailed, forms a prominent object in the composition.—*Jacopo da Empoli*, the Naval Victory gained by the Galleys of the Order in the Archipelago, 1602, when five Turkish galleys were captured, and much spoil gained. — *Ligozzi*, the Attack and Plundering of Prevesa in Albania, 2nd May, 1605.—*Jacopo da Empoli*, Assault and Capture of Bona on the Coast of Africa, 1607, when, amongst other prey, the knights carried off 1500 of the inhabitants as slaves.

The high altar, of rich coloured marbles and stones and gilt bronze, is splendid, though rather overwrought. It was put up by *Foggini* about 1700. The specimens of porphyry and jasper are peculiarly fine. In the centre is St. Stephen, the protector of the order, who must not be confounded with the protomartyr. On the l. hand of the church is a Nativity by *Bronzino*, with the motto, "*Quem genuit adoravit.*" It is a picture of very great celebrity, full of figures and of animation. The Virgin, in conformity with the motto, is in an attitude of adoration. The drawing, as in all good specimens of *Bronzino*, has much of the character of Michael Angelo. The Miracle of the Loaves and Fishes, by *Lodovico Buti* (about 1590), is distinguished by the correctness of the drawing. The costumes are those of the age of the artist, and have much variety. A series of paintings by *Vasari* and others in chiar'-oscuro represent the principal incidents in the life of the patron saint. They, as well as another *Vasari*, the Stoning of the Protomartyr, are not pleasing. The organs of this church are reckoned the finest in Italy.

The *Palazzo Conventuale* of the order stands close by the church, on the site of the *Palazzo degli Anziani*. The architecture of the present building is by *Vasari*. The front is decorated with arabesques in the peculiar style called "graffito," executed by *Forzori*, under the directions of *Vasari*. They are produced by scratching off the white coat which has been laid upon a black ground, and giving the middle tints by distemper. They are now nearly obliterated. Six fine busts of the first six grand dukes, who were grand masters of the order, are ranged just below the uppermost story. The bust of Cosmo II. is by *Pietro Tacca*, the scholar of John of Bologna.

The fountain, by *Francavilla*, though small, displays fancy in the fish-monsters. By *Francavilla* also is the fine statue of Cosmo I. as grand master of the order, in front of the palace.

The *Palazzo del Consiglio dell' Ordine* is another of the characteristic buildings of this piazza. It is of marble, and by *Francavilla*. Like the other palace, it is of the time of the Republic. The great hall is painted by *Salimbeni*.

The *Collegio Puteano*, opposite to the Church of San Stefano, has some faint vestiges of good frescoes. The institution was founded in 1605, by Archbishop del Pozzo, a Piedmontese, for the benefit of his countrymen studying in the University. Eight are maintained here for four years.

The *Torre della Fame*, formerly the tower of the *Gualandi alle Sette vie*, was situated in this piazza, by the side of an archway, under which passes the street leading to the Duomo. No vestiges remain of this building, the scene of the sufferings of Count Ugolino, which Dante has immortalised. Its epithet is thus mentioned :—

"Breve pertugio dentro dalla muda,
La qual per me ha 'l titol *della fame*,
E 'n che conviene ancor ch' altri si chiuda,
M' avea mostrato per lo suo forame
Più lune già."

Inf., xxxiii. 22–26.

"Through a small loophole in that dismal cell
(The 'cell of hunger' call'd from my sad fate,
And where some other yet is doom'd to dwell)
Full many moons had shed their broken light."

WRIGHT'S *Dante*.

It was ruined in the 16th century, but some of the walls were apparent till a very recent period: they are now entirely incorporated in a modern hou

It is wonderful that the Pisans should have allowed so interesting a relic to disappear.

Sta. Caterina, a suppressed Dominican monastery, built by *Guglielmo Agnelli*, is a Gothic adaptation of the Duomo, tier above tier. It was completed about 1252. Like many of the churches of the Dominicans, who were preaching friars, it approaches more to the shape of a room than is the case with the churches of other orders. It has no aisles, nothing which can interrupt the sound. The borders of heads round the windows are curious. The rich marbles of the front, fretted by small arches, are the gift of the *Gualandi* family. This church was the first settlement of the Dominicans in this city: they were brought over by Uguccione Sardi, who himself took the habit of the order. St. Thomas Aquinas resided for some time in this convent, and the pulpit from which he preached is yet preserved. "On the L.-hand side of the door, at the bottom of the nave, is the monument of Simone Saltarelli, Bishop of Parma, and afterwards Archbishop of Pisa (died 1352). It is composed of an altar tomb with bas-reliefs; the canopy above is supported by ill-shaped arches; it has marble draperies, which angels draw back, exhibiting the effigy below, which is hardly to be seen in the darkness. It is fine, though cut on the outside only for effect. Above this rises a tall, disproportionate, and inelegant tabernacle, under which is a villanous copy of the Madonna of Nino in Sta. Maria della Spina. The bas-reliefs below have character and expression, but the rest is of rude and clumsy workmanship. On the L.-hand side of the nave, half way up, is a curious picture by *Francesco Traini*, a pupil of Orgagna. Christ from his lips sends rays of light to the heads of the four evangelists, from whom they are reflected to the head of St. Thomas, who then illuminates, first Plato and Aristotle, and then all the doctors of the Church. The figures of the Greek philosophers are the finest. Just beyond this picture is St. Thomas's pulpit. In a chapel of the S. transept is an altar-piece, attributed to *Fra Bartolomeo*; it has been entirely repainted, and is good for nothing. In a chapel beside it, in the same transept, are two most interesting statues by Nino Pisano, called 'Faith and Charity,' but the subject is doubtful; they are admirable for grace, purity, and animation, and remarkable for bearing evidence of the rich painting which all Nino's work seems to have undergone. The iris of the eye has been painted dark, the inside of the dresses blue, and their fringes as well as the hair have been gilt."—*R.*

The *Piazza di Santa Caterina*, an open place produced by the demolition of the once fine church and convent of San Lorenzo, has no architectural beauty excepting from the church of Sta. Caterina, which has been spared. In the centre is a statue of the Grand Duke Leopold I. in Roman armour, remarkable for its size and the beauty of the marble of which it is composed.

San Sisto. The feast of St. Sixtus (6th August) was a fortunate day in the annals of ancient Pisa. Upon that memorable day the following victories were obtained: in 1006 against the Saracens in Calabria; 1063, again against the same enemies, at Palermo; 1070, against the Genoese; 1089, over the Moors in Africa; 1114, the sailing of the successful expedition against the Balearic Islands; and 1119, over the Genoese of Porto Venere. In consequence of these repeated coincidences, the citizens erected the church of *San Sisto*, as a token of their gratitude. The Consiglio Grande of the Republic used to meet in this church; and throughout all the changes which the country has sustained, the city still retains the advowson or patronage. It was begun in 1089. The interior is supported by ranges of fine ancient columns of granite and cipollino; many are fluted. The paintings are not of much merit; but affixed in the walls and over the door are three good bas-reliefs of the early Pisan school, originally forming part of the pulpit. Amongst the monumental inscriptions is one to

the memory of Giovanni Battista Bonaparte, of San Miniato, died 1274.

San Nicolo, founded about 1000, by Hugh Marquis of Tuscany, being one of the seven Benedictine abbeys which he endowed. It has been repeatedly altered and reconstructed. The campanile, built by *Nicolo Pisano*, is curious and beautiful. The exterior is a solid panelled octagon for two stories; the third is an open loggia, and surmounted by a pyramid. Like many other of the public buildings in Tuscany, this has been hacked and whitewashed. The interior, which presents a winding staircase supported by marble columns and arches, exhibits singular skill and contrivance. This staircase is important in the history of art, for, according to Vasari, it afforded the pattern for the staircase of the Belvedere. Some mosaics in the interior of the church are early. The paintings are of an inferior character: one only, by *Aurelio Lomi*, may be noticed. The altars are rich in marbles, particularly that in the chapel of the Madonna.

San Frediano, founded by the noble family of Buzzaccherini Sismondi in 1077, and of which a portion is probably unaltered. The noble ancient columns may have been taken from some Roman building. The front has some curious fragments of an early date; a Romanesque frieze with what we should call Runic knots. The church is imperfectly lighted, so that the paintings cannot be well seen; and none are of any great merit. The slab marking the place of interment of Giovanni Stefano de' Sismondi, 1427, is one of the few memorials of this ancient family.

San Michele in Borgo claims to stand on the site of a heathen temple. The crypt, which has been supposed to show vestiges of paganism, is of the 11th centy., and highly remarkable. It was painted in fresco, of which some small remains may yet be discerned; all the figures are Christian emblems; the cock of vigilance, the eagle of zeal, the lion of fortitude, and so on. The façade of the church above was built by *Guglielmo Agnelli*, a pupil of *Nicolo da Pisa*. It is a Gothicised copy of the *Duomo*, a building which has been most influential in and about this city. The interior, which is of the early part of the 13th centy., is fine, with rows of granite columns. Excepting a Virgin and Saints by *Battista Lomi*, which is tolerable, the paintings are not remarkable.

San Matteo, on the Lung'arno. The church, which is Gothic, is partly altered. Connected with it is a curious convent, which cannot be entered without special permission. It contains a fine Gothic cloister. There are some good paintings in the interior chapel of the nuns, particularly a specimen of *Aurelio Lomi*, the glorified Redeemer surrounded by Saints and Angels.

San Pietro in Vinculis, consecrated in 1118: much curious antiquity both within and without.

San Francesco.—This church, like many of those belonging to the Franciscan order, has no aisles. The vaulting is a bold span of 57½ ft. The lofty campanile is half supported by two large consoles springing from the wall of the church. "On the roof of the choir are some interesting frescoes, probably by *Taddeo Gaddi*. The cloisters are remarkable for the richness of the foliage within their enclosure, and for the grace of their columns. The chapter-hall contains good frescoes of *Niccola di Pietro;* the most important in Pisa after the Campo Santo."—*R.* The cloisters contain the tombs of the most distinguished families of Pisa.

San Sepolchro, a singular octangular church, built by *Diotisalvi*, the architect of the baptistery, for the Knights Templars.

The University of Pisa owes its foundation to Bonifazio Novello della Gherardesca during his rule in Pisa, 1329 to 1341. It soon enjoyed great renown, owing to the distinguished persons who filled its chairs. It is, even at this day, one of the most celebrated in Italy. Until within the last few years the government did everything in its power to restore it to its ancien splendour, by calling to it the b

professors from every part of Italy; a system adopted in Germany, and which has so much contributed to the fame of the universities of that country; but it is to be regretted that the present Grand Duke, discontented with the political feeling of some of its members, has in a great measure broken it up by transferring the faculty of law to Sienna: the consequence has been the decline of this once celebrated seat of learning. There is a good marble statue of Galileo in the cortile of the university, erected on the occasion of the first meeting of the Scienziati Italiani, which took place at Pisa on the 1st Oct. 1839. *The Sapienza*, as it is called, is a well and conveniently fitted up building, commenced in 1493, but enlarged in 1543 by Cosmo III. There are now three faculties—theology, medicine and surgery, physical sciences and mathematics. It contained on an average between 500 and 600 students before the late suppression of the faculty of law; and though this number may not appear very large, the activity of the city greatly depended upon their resort to it.

The Botanical Garden of Pisa contests the dignity of antiquity with that of Padua. This may be true as an institution or establishment, for the plan was directed and carried into execution by Cosmo II., in the year 1544, on a plot of ground near the arsenal. But that garden was abandoned in 1563, and a second formed on the other side of Pisa, under the directions of the celebrated *Cesalpino*; and this second garden being given up in 1595, the present one, the third, was finally made by *Giuseppe Benincasa*. Without being sufficiently rich to satisfy the scientific botanist, it is a very pleasing spot to the stranger, exhibiting in healthy growth so many shrubs, and plants, and trees, which, amongst us, are seen under glass, or struggling against the damp, cold, and darkness of our ungenial skies; noble palm-trees, magnolias 60 or 70 ft. in height, the *Mespilus japonica*, and many fine varieties of the oak. The sensitive plant also lives all the year in the open ; but the banana requires the protection of a conservatory. To the stranger the rich vegetation and unstinted growth of this garden compensates, in a measure, for the want of that arrangement and neatness which is seen in similar institutions at home.

The Museo di Storia Naturale was established in 1596, by Ferdinand I. The most interesting branches are those of Tuscan geology and ornithology. It has been much enlarged and enriched of late years by the exertions of the Professors Savi.

Some few Roman remains are still visible at Pisa. Of these, the most important are the *Ancient Baths*. The Sudatorium remains entire, and is within in the form of an octagon, surmounted by a vault, and with large niches in the alternate sides of the chamber.

The remains of the vestibule of a pagan temple may be traced in the suppressed church of *Sta. Felice*, now the "Archivio del Duomo." Two magnificent marble capitals, belonging to one of the exuberant varieties of the Corinthian, are imbedded in the outer wall of the building. They consist of figures springing out of a single row of acanthus-leaves; Jove holding a sceptre with a trophy on the one side, and a Victory on the other; these two latter figures taking the places of the Composite volutes: on the other capital is the god of silence, Harpocrates, between two Victories. They are remarkable, as suggesting the origin of the fanciful Romanesque capitals.

On the 14th Aug. 1846, Pisa experienced a smart shock of an earthquake, which threw down the vaulting of the roof of S. Michele, and did some trifling damage to other buildings. No one was killed.

Neighbourhood of Pisa.—The *Cascine*, or dairy-farms, belonging to the Grand Duke, are about 3 m. from Pisa, outside the *Porta Nuova*, and between the *Maltraverso* canal and the rt. bank of the Arno. Upwards of 1500 cows are kept here; but the camels are the principal curiosities. There are about 200 of them; they do

not here do much work, and the keeping of them up is merely a whim.

The *Certosa*, situated in the *Valle di Calci*, about 5 m. to the E. of Pisa, is a very extensive and richly decorated building of the 14th century, and contains a fine church and cloister. With a view of preserving so splendid a building, Ferdinand III. re-established the Carthusians here in 1814.

San Pietro in Grado, upon the road to Leghorn, about 3 m. S.W. from Pisa. This is a curious church, erected before the year 1000. It was altered, whitewashed, and plastered in 1790; but where the original can be discerned, the Romanesque is seen in a style different from the Duomo. It is built with ancient materials. Of the 26 columns which divide the nave from the aisles, 15 are of Greek marble, and 11 are of Oriental granite. The capitals, which are of different orders, style, and size, are of Roman workmanship. The campanile is of a century or two later. According to tradition this church owes its name to the fact of St. Peter having built a church on this spot when he here set his foot for the first time in Etruria. Here was the landing-place "*Gradus*." The authority quoted for this fact is a sermon of Visconti Archbp. of Pisa in the 13th century.

Within half an hour from the gates of Pisa you enter into a very beautiful country, exhibiting diligent cultivation. The fields are generally compact. The vines festoon the trees, and every opening shows a charming distance.

The railway from Pisa to Florence runs close to the old post-road, or near it, as far as Signa.

Novacchio Stat. 6 m.

Cascina Stat., a cheerful small town in a very fertile district near the Arno. Portions of the church and baptistery are perhaps as early as the 10th century. Here, in 1364, the Pisans sustained a signal defeat from the Florentines upon the feast of San Vittorio, July 28; and thenceforth that day became a national festivity among the victors.

Fornacette. The church, rebuilt in 1786, has some tolerable paintings.

Pontedera (*Inns:* Grand Albergo; Ancora d' Oro; both very indifferent), a large village at the junction of the Era and Arno, with a population, in 1845, of 5767, in the richest part of the Val d' Arno di Sotto. The church was built in 1273. Here the road to Volterra turns off to the southward. The distance hence to Volterra is about 30 m. (See *Handbook of Central Italy*, Rte. 26.)

Rotta Stat., close to the Arno.

Castel, or *Ca' del Bosco*, the ancient boundary between the territories of Pisa and Florence.

San Romano Stat. A road on the rt. leads to Monopoli, on a hill very abundant in tertiary marine fossils.

On the rt. of the road, at about 2 m. to the S. of the Pierino Stat., stands *San Miniato delle Belle Torre*, so called from being crowned with lofty belfries and towers, rising conspicuously from one of these heights. (Pop. in 1845, 2624.) Frederic II. fixed the residence of the Imperial Vicar here (1226). It is celebrated as the birthplace of Francesco Sforza, and as the first seat of the Borromeo and Bonaparte families. The Duomo was altered to its present form in 1488; some parts are of the 10th century. In 1775 it was adorned with statues and stuccoes. The Grand Duke of Tuscany has recently granted the title of marquis of this place to an Englishman of Hebrew extraction.

La Scala. (There is a tolerable Vetturino inn here.) All along this portion of the road the characteristic features of the Val d' Arno prevail. Fields in square plots, bordered with trees, principally elms, a rich landscape, closed in by undulating hills.

Empoli Stat. (*Inn:* Locanda del Sole; a poor place, but tolerable rooms), a thriving town, with a population of 6500, situated in the centre of the lower valley of the Arno, the most fertile province of Tuscany, of which it was, by Guicciardini, called the granary. Its narrow streets, over which the ancient houses project upc

their timber machicolations, swarm like a beehive; it looks as if every trade were carried on in the open air. Had the proposal made in the first meeting, or "*parliament*," of the Ghibelline chieftains in 1260, held in this place after the great battle of the *Arbia*, prevailed, Empoli would have become the capital of the Florentine state. In this memorable conflict, described by Dante as

> "Lo strazio e 'l grande scempio
> Che fece l' Arbia colorata in rosso,"

the power of the Guelphs seemed completely annihilated, and all who belonged to their party — nobles and popolani, women and children—fled from Florence, and took refuge at Lucca and Bologna. It was then suggested that, in order to root out the hated faction, Florence should be razed to the ground, and the seat of government transferred hither; and this would have been carried into effect, had not one man opposed it, *Farinata degli Uberti*. "Never," exclaimed he, "will I consent that the dear city which our enemies have spared shall be destroyed by our own hands. Were I the last of the Florentines, I would die a thousand deaths to defend her walls." So saying, he quitted the assembly; but his voice prevailed. Dante was born five years after the battle of the Arbia: his meeting with Farinata furnishes one of the finest passages in the 'Inferno' (Canto X.). In his last words to Dante, Farinata exults in the good deed which he had performed:—

> "Poi ch' ebbe, sospirando, il capo scosso,
> A ciò non fu' io sol (disse), nè certo
> Senza cagion sarei con gli altri mosso:
> Ma fu' io sol colà, dove sofferto
> Fù per ciascun di torre via Fiorenza,
> Colui che la difesi a viso aperto."

> "Then sighing mournfully, his head he shook;
> 'Not singly mix'd I in that fray,' said he,
> 'Nor without cause such part with others took.
> But when assembled numbers had decreed
> To sweep fair Florence from the earth away,
> My voice alone was raised against the deed.'"
> WRIGHT'S *Dante*.

The palace in which the parliament the Ghibellines is said to have been held is yet standing in the *Piazza del Meracto*. The front is painted in fresco; but all about it has a character of later date.

The collegiate church, sometimes mistaken for a cathedral, built in 1093, preserves its original façade nearly unaltered. The other parts were altered to their present state in 1738. It contains several good pictures; amongst others, *Giotto*, Sta. Lucia in the Cavern, a fresco.—*Jacopo da Empoli*, St. Thomas.—*Cigoli*, the Last Supper.—*Ligozzi*, the Vision of St. John.—Three excellent species of sculpture, a statue of S. Sebastian by *Rossellino*; the Virgin, a bas-relief, by *Mino da Fiesole*; and the tripod supporting the holy-water basin to the l. of the principal entrance, by *Donatello*. Close to the church is a fine and ancient baptistery. It contains at the altar paintings representing the martyrdom of St. Andrew, attributed to *Ghirlandaio*. The font is of 1447. *San Stefano* (1367), formerly belonging to the Augustinians, retains some good frescoes by *Volterrano*; and *Santa Croce* displays a *Cigoli* of some merit, the Exaltation of the Cross. There is a handsome fountain erected about 1830, in the great square.—Empoli used to be remarkable for its popular sports and games, but all have become extinct, except that on the feast of *Corpus Christi* a *corso* is held in the old national style; with climbing of "mâts de cocagne," and the like, supposed to be the memorials of the festivities practised upon the election of the magistrates of the "League of Empoli," 1260, a confederation comprising twenty-four communities, forming a minor republic under the supremacy of the Florentines.

A Railroad is now open from Empoli to Sienna: the distance is performed in two hours, up the beautiful valley of the Elsa; the Stations being

Castel Fiorentino.
Certaldo, the country of Boccaccio.
Poggibonsi.

SIENNA.—(See *Handbook of Central Italy.*)

This road will afford not only the

quickest line of conveyance from Pisa and Leghorn to Sienna, and to Rome; but also from Florence to Sienna, Volterra, &c.

A mile before reaching Monte Lupo station is *Ambrogiana*, a villa built by Ferdinand I. upon the site of one formerly belonging to the noble family of the Ardinghelli. It is in a semi-castellated style, with four great towers at the angles. The Grand Ducal family never reside here, though the situation is pleasant. Many good paintings of flowers and animals, by the two *Scacciati* and *Bart. Bimbi*, were placed here by Cosmo III.

Monte Lupo Stat. (Pop. 1482), a situation commanding beautiful views of the reaches of the Arno, and of the surrounding country. The Rocca, or castle, was fortified according to Villani by the Florentines, in 1203. On the opposite bank of the Arno, is the once stronghold of *Capraja*, also rising boldly upon a hill. The men of Capraja, in alliance with the Pistojesi, sorely annoyed the rising republic of Florence; and the Florentines, according to the fancies of those times, called the fortress (which stood close to the site of another previously denominated Malborghetto) *Monte Lupo*, the *Mount of the Wolf*, by whom the *capra*, or goat, was to be devoured. Much earthenware is manufactured here of a very rude kind, but with patterns much like the antique.

The road after this continues to run along the Arno, sometimes quite upon its bank, in the narrow defile connecting the lower and the central valleys of the Arno, in the latter of which Florence is situated. On the hills grow stone pines; and in the ravines between them, and along the gorge in which the river runs, extensive quarries of *pietra serena*, the sandstone used in the monuments of Forence, are opened.

A great deal of engineering difficulty was experienced in carrying the railway through this defile.

Signa Stat. (the Railroad here crosses the Arno to the rt. bank, abandoning the old post-road to Florence) (Pop. 4920), an ancient borgo, surrounded by noble old walls, still retaining their bold machicolations. It was fortified by the Florentines, in order to guard this road, by the advice, according to the Italian historians, of the English Condottiere Augut, i. e. Hawkwood, 1377. It is the centre of the manufacture of straw plait and straw hats, here carried on to a great extent. The narrow streets are filled with the busy workers.

San Donato Stat., near Brozzi, a large village in the centre of a district which is considered as the very garden of the Val d' Arno, and where cultivation is carried to the highest degree.

The numerous villas and the business of the road announce the approach to the capital. But smiling as it is during a great part of the year, the country round Florence is peculiarly bleak during the spring. Even as late as the middle of March, the roads are often whitened with frost, and the sky dark and gloomy. The Railway Station is in the Cascine, the Hyde Park of Florence, close to the Porta di Prato.

FLORENCE Stat. (Rte 44.)

ROUTE 43.

LEGHORN TO FLORENCE.

LEGHORN, Ital. LIVORNO. *Inns:* the Hôtel San Marco, kept by John Smith, is perhaps the cleanest and most comfortable in Leghorn. Thomson's, a long-established and respectable hotel, has been lately removed to the Piazza dei Due Principe, is now very well conducted, and in a good situation. The Acquila Nera, a large house near the sea, and the Vittoria, in the Via Ferdinanda, both newly fitted up, are well spoken of. The Hôtel du Nord, near the landing-place, is convenient for travellers passing through. The Pension Suisse, a second-rate house.

Restaurants, La Pergola, and Il Giardinetto, in the Via Grande.

All the steamers from and to Marseilles and Genoa, going to and coming from Italian ports S. of Leghorn, stop here. With respect to the different steamers which navigate along this

coast between Marseilles and Naples, see the information given under the head of Genoa. The French steamers carrying the mails offer the advantage of sailing about 12 o'clock in the day, and thus allowing you to see a great portion of the line of coast to Cività Vecchia, the private steamers always starting late in the evening; another advantage is, that on leaving Leghorn for Marseilles they do not touch at Genoa, thus saving an entire day.

It must also be observed that, if time is an object, the French mail-steamers are the only ones upon whose regularity you can rely. They arrive on the 10th, 20th, and 30th, in the night, of each month, from Marseilles; and sail for Cività Vecchia and Naples on the following day. The same government steamers arrive at Leghorn, from Cività Vecchia and Naples, on the morning of the 6th, 16th, and 26th, and sail for Marseilles the same day at 1 P.M.

The boatmen's charge by tariff for landing from, or putting on board, the steamers one person with a moderate quantity of luggage, is 1 franc or 2 pauls; and 20 francs for shipping or unshipping a loaded carriage.

Passengers landing at Leghorn for a few hours are charged 3 pauls for the poorhouse; but although this tax has been levied for years, no such establishment yet exists, and the traveller is pestered at every step by sturdy beggars. The town porters have also the right to unload carriages arriving by land, and to transport passengers' baggage coming by sea. There is no tariff, and travellers are subject to all kinds of extortion, 10 or 12 francs being a common demand for doing next to nothing.

Leghorn being a free port, baggage is not examined upon landing at Leghorn, but on going out of the Florentine gate.

Railroad to Pisa and Florence: trains at 6½, 10·45 A.M., and at 1·35, 5·40; to Pisa, 7·45 P.M. Fares: 1st class, 7 pauls; 2nd class, 4/6 pauls; 3rd class, 3 pauls. The journey takes 25 minutes.

Hackney Coaches ply in abundance at Leghorn: there is no tariff, but 3 pauls per hour is the usual fare.

Passports.—Travellers arriving at Leghorn by the steamers must have their passports *viséd* at the police, for which 3 pauls are paid.

If the traveller proceeding to Marseilles has taken the precaution of having his passport visé at Florence by the British and French minister, he will meet with no delay or expense at Leghorn; otherwise he must have it signed by the British and French consuls, and pay about 11 francs.

Travellers proceeding to Cività Vecchia or Naples must obtain the visa of the Papal or Neapolitan consuls: the want of the latter will prevent the traveller even landing for a few hours at Naples. The Papal and Neapolitan ministers at Florence do not sign the passports of persons proceeding by sea to Cività Vecchia and Naples, evidently for the purpose of putting fees into the pockets of their consuls at Leghorn.

Bookseller.—Mr. Monsalvi, book and print seller, 26, Via Ferdinanda, speaks English, and is civil and obliging to strangers.

Manufactures, &c.—Coral ornaments are beautifully manufactured here. The coral fishery is extensively carried on from Leghorn, several large feluccas being fitted out annually for the N. coast of Africa. The principal fishing-grounds are about La Cale, Biserta, and W. of Tunis. The Tuscans share to an equal amount in this fishery with the Genoese and Neapolitans.

The *Magazino Micali* is a great entrepôt for sculptures in alabaster, and the like. *Abat's* Bazaar is stored with Cashmere shawls and Oriental curiosities; like other Livornese, he asks more than he intends to take; and at *Dun's* warehouse old lace and English articles in general, may be procured.

In no part of the Continent will travellers be able to obtain at so cheap a rate English articles, or in so varied an assortment, as at Leghorn. All persons bound to the S. of Italy, or to the Levant, will do well to bear this in mind. Leghorn being a free port,

everything English or French may be there obtained as cheap as in London or Paris.

A handsome building called "Casini all' Ardenza," and consisting of several houses, let as furnished lodgings, has been built by a company, about 2 m. from Leghorn, on the seaside, under Monte Nero, where seabathing and pure air may be had in perfection. An omnibus runs thence to Leghorn several times a-day. A tolerable restaurant is attached to the establishment. There are also other houses nearer to Leghorn, let as lodgings. Villa Palmeri adjoins the Baths San' Jacopo, and Villa Crassilli just outside the gate.

Leghorn has been greatly enlarged of late years by including the suburbs within the walls. Amongst the ports upon the Mediterranean it ranks as the fifth; viz. after Marseilles, Genoa, Trieste, and Smyrna. It contained, in 1845, 71,077 Inhab., of whom upwards of 8000 were Jews.

The historians of Tuscany have laboriously tried to trace the existence of Leghorn to the age of the Romans. It was a place of some importance in the 14th centy., but it owes its present greatness and prosperity entirely to the wisdom and good government of Ferdinand I., who (following the plans of his father and grandfather) may be considered as the real founder of the city. The first stone of the new walls was laid by Francesco I. on the 28th of March, 1577, but they had not made much progress at his death. Most of the public buildings were erected by Ferdinand I., or about his time. A few years before (*i. e.* in 1551) the population amounted to 749. He invited inhabitants of every nation and creed,—Corsicans who were discontented with the government of Genoa; Italians of other states seeking to escape the tyranny of their respective governments; Roman Catholics who withdrew from persecution in England; and new Christians, that is forcibly converted Moors and Jews, as well as Jews who adhered to their religion, then driven from Spain and Portugal by the cruelty of Philip II., animated and assisted by the Inquisition. But above all others, the inhabitants of Provence, and the traders of Marseilles, who were suffering from the war then wasting France, crowded to Leghorn. When, too, Philip III., by the edict of Valencia (22nd September, 1609), expelled the Moors from Spain, "whose valleys were, in their industrious hands, as another garden of Eden," Cosmo II. invited over 3000 of the exiles, in the hope that their great agricultural skill and industry would fertilize the unwholesome *maremma*, or marsh-land, near Leghorn. They were, however, found to be such turbulent subjects, that they were mostly afterwards shipped off to Africa. To these measures the present commercial prosperity of Tuscany is in a great measure owing, so that Montesquieu called Leghorn the chef-d'œuvre of the Medicean dynasty. The Jews have not increased in proportion to the rest of the population, still a large proportion of the trade is in their hands. The *Camera del Commercio*, which represents the mercantile community, consists of 12 members, who are chosen from the most opulent merchants of the first class. This body has a considerable degree of authority; business is very good and steady, and the number of commercial failures remarkably small.

As might be anticipated from its history, Leghorn possesses few interesting objects of art.

The *Torre del Marzocco*, or *Torre Rossa*, is almost the only monument of the age of the Republic. It derives its first name from the *Marzocco*, or lion, placed upon it as a weathercock; and its second from the colour of the marble.

The *Duomo* is interesting, in consequence of the façade having been designed by Inigo Jones. The paintings in the *Soffitto*, by *Ligozzi*, constitute its principal ornament. This church was originally only parochial, and the episcopal see is of recent foundation; and another cathedral upon a larger scale has been begun.

La Madonna.—Here are two good pictures by *Roselli* and one by *Il Volterrano.*

Every species of religion is permitted to have its place of worship. The English chapel is regularly served by a resident chaplain. The cemetery contains several beautiful and interesting marble tombs, amongst others those of Smollett and of Francis Horner. It was, until late years, the burying-place for all our countrymen who died in Tuscany and Lucca, and indeed for many of those who died at Rome, there being no other English burying-ground in Italy before the present centy.

The Greeks have two churches, one for those who are united to the Church of Rome, and the other for those who remain faithful to the Patriarch of Constantinople. The outward ceremonies are, however, precisely the same in both; and those travellers who are not going to Venice or to Rome should take the opportunity of witnessing their service.

The *Synagogue* is richly ornamented with marbles, and is also an object of curiosity, next to that of Amsterdam.

The marble statue of Ferdinand I., by *Giovanni dell' Opera*, is a noble work. At the four corners of the pedestal are four Turkish slaves, in bronze, by *Pietro Tacca*, modelled from a father and three sons taken by the galleys of the Order of St. Stephen in the battle of Lepanto, and who attracted the notice of the grand duke when they landed, by their strength and manly beauty. They are represented with their hands chained behind them: each with a different expression of grief, anguish, and despair, bespeaking the mental sufferings which they endured, and which speedily released them, within the first months of their hopeless captivity.

The three *Lazarettos* of *San Rocco*, *San Jacopo*, and *San Leopoldo*, are all remarkable buildings of their kind, and are well managed. Each was intended for a separate class of vessels, distinguished according to different degrees of danger of contact. The first was for those which arrived with a clean bill of health; the second, for those which were what would be called in the East compromised; the third, for vessels with a foul bill: or, as it is expressed in the Italian, according as the *patente* was *netta*, *tocca*, or *brutta*.

The monastery of *Monte Nero*, upon a hill near the city, is worthy of a visit. The hill is covered with villas of the rich Livornese, and presents a pleasing prospect in the view from the roads and town of Leghorn. The monastery guards, in a richly decorated temple, a celebrated picture of the Virgin, which is said to have been venerated by the people of Leghorn for 500 years: "con gran frutto e grandissima divozione." It is one of the many similar works which found their own way to the places which they now occupy. It is agreed by all writers on the subject that the present picture sailed by itself, in the year 1345, from the island of Negropont to the neighbouring shore of Ardenza, where it was found by a shepherd, who, by the direction of the Virgin, carried it to the spot where it now is. It is 7 ft. 7 in. high, and 4 ft. 9 in. wide, is painted on canvas glued to panel, and represents the Virgin and infant Saviour, who holds a string which is tied to a small bird.

The aqueduct, which, where it crosses the valley, is upon the Roman model, supplies the city with water brought from *Colognole*. It was erected in 1792, and is a fine work.

Pisa.

For the railroad from Pisa to Florence, see Rte. 42.

ROUTE 44.

BOLOGNA TO FLORENCE.

(9 posts = 72 m.)

In going from Florence to Bologna in the winter, with a pair of horses, two others are required at Monte Carelli, and a third horse at every other station except Fontebuona and Pianoro.

The proprietors of the diligence be-

tween Bologna and Florence will convey carriages between those two towns. Their charge, with 4 horses, varies from 28 to 52 Francesconi (including barriers and bridges). They change horses twice, and perform the journey in 16 hours.

Bologna.
1½ *Pianoro* (Inn: La Posta). } *Handbook to Central Italy.*

Pianoro, as its name indicates, is in the plain, on a level space in the valley of the Savena. Here the road begins to ascend.

1½ *Lojano* (Inn: La Posta, middling). About this point begins a rapid ascent, presenting a fine view.

Just before Filigare you pass through *Scarica l'Assino* (unload the donkey).

At *La Ca* is the Papal custom-house, and a clean little inn.

1 *Filigare* (Inn: La Posta). Enter the Tuscan territory. The Dogana is an ample and rather fine building. Noble views are commanded from it and its vicinity: a wild waste of mountains is all around, bleak and bare, but with a finely varied horizon. From some points the Adriatic may be distinctly seen in the sunshine. The road, although not so scientific as those constructed in more recent periods, is still very good: it skirts the *Monte Beni*, one of the finest mountains in this region. In order to protect the traveller against the gusts of wind, walls have been erected by the government.

3 m. further on is *Pietra Mala*, a village with a tolerable inn. Close to this place some remarkable phenomena are observed. The *Acqua Buja* is a spring, frequently almost dry, between *Monte Beni* and *Montoggioli*. If a lighted match be brought near the mud of this spring, the gases exhaled from it immediately take fire, burning with a lambent flame. Half a mile to the eastward are the more extraordinary fires of *Pietra Mala*, which are constantly issuing from a sloping spot of about 8 ft. across, of rocky ground. By a very high wind they are extinguished, but as soon as it calms they light again spontaneously, and at night they may be seen for a considerable distance. The flames, which resemble those of burning alcohol, rise to the height of about a foot from the ground. In damp weather they become more luminous. The cause has been well described by *Volta;* the gas emitted is a combination of carbon and hydrogen, resembling a good deal in composition the vapour of alcohol, and is probably produced by the decomposition of the vegetable remains in the subjacent sandstone rock. You now pass close under the *Monte Beni*, covered with scattered rocks of serpentine, and the *Sasso di Castro*. The height of the mountains is about 3000 ft., but they have an appearance of desolation which conveys the idea of greater altitude.

1 *Covigliaio* (La Posta, clean and decent: an extremely good country inn, and well supplied with provisions; it is the best sleeping-station between Bologna and Florence). This place is beautifully situated in a wild but sheltered mountain valley. To the W. is the Sasso di Castro, to the N. Monte Beni: the rocks protrude everywhere through the scanty soil. 4 m. more of gradual ascent bring you to the summit of the pass, where winter and severe storms prevail above half the year, rendering additional clothing necessary. Hence the road descends into the valley of the Sieve.

1 *Monte Carelli*. This little borgo is partly by the road-side and partly on the adjoining heights. The slate and limestone rocks in the neighbourhood, at the place called the *Erbaja*, are in very singular contorted forms. There is a tolerable Albergo, called the *Maschere*, a single house by the way-side, 18 m. from Florence, where the vetturini make a halt. Descending still we arrive at

1 *Caffaggiolo*, on the rt. bank of the Sieve. The palace by the road-side was built by Cosmo de' Medici, the merchant prince, whose favourite retirement it was. It is an interesting specimen of architecture, as well as a fine object, with its long-extended,

battlemented, and machicolated walls, gateways, and towers, standing in a rich meadow, and the view in the background closed by purple hills. It was enlarged by Cosmo I., but the internal arrangements of the older palace have been but little altered. After the death of Cosmo, Caffaggiolo became the favourite residence of Lorenzo and of his family: and here the young Giovanni, the future Leo X., was educated by the celebrated Politian. Clarice, the wife of Lorenzo, resided here with their children, and Politian complained bitterly of the time which she compelled Giovanni to lose in reading the Psalms.

Caffaggiolo, like so many of the palaces of the Medici, possesses a fearful celebrity from the crime perpetrated within its walls. Here the beautiful Eleanor of Toledo was murdered, July 11, 1576, by her husband, Pietro de' Medici; and on the 16th of the same month Isabella de' Medici was strangled by hers, Paolo Giordano Orsini, at his villa of Cerreto-Guidi (7 m. N. of S. Miniato). "They were at Florence when they were sent for, each in her turn; Isabella under the pretext of a hunting-party: and each in her turn to die.

"Isabella was one of the most beautiful and accomplished women of the age. In the Latin, French, and Spanish languages she spoke not only with fluency, but elegance; and in her own she excelled as an improvisatrice, accompanying herself on the lute. On her arrival, at dusk, Paolo presented her with two beautiful greyhounds, that she might make a trial of their speed in the morning; and at supper he was gay beyond measure. When he retired he sent for her into his apartment, and, pressing her tenderly to his bosom, slipped a cord round her neck. She was buried in Florence with great pomp; but at her burial, says Varchi, the crime divulged itself. Her face was black on the bier.

"Eleanora appears to have had a presentiment of her fate. She went when required; but, before she set out, took leave of her son, then a child, weeping long and bitterly over him."—*Rogers.*

All about Caffaggiolo the country and the vegetation are most beautiful: vines and mulberries most luxuriant. The cypress and box hedges grow well, and the odour of the latter is strong and pleasant in the sun. The Apennines, seen from hence, are finely formed: the purple, in various gradations, from the most sombre to the lightest, is characteristic of the Apennines. The road again ascends, to cross the spur or lateral chain of the Apennines which separates the Val di Sieve from that of the Arno, by

Vaglia and *Ferraglia*. This portion of the undulating hilly road is peculiarly beautiful when you are proceeding from Florence.

1 *Fontebuona*, in a picturesque, though stony valley. Near here, about a mile to the l., stood the palace of *Pratolino*, built by Francesco de' Medici, from the designs of *Bernardo Buontalenti*, but now dismantled and demolished, excepting some small portions of the out-buildings. The gardens are ornamented with curious fountains and waterworks; but they have been much neglected. The colossal statue of the Apennines, attributed, but erroneously, to *Giovanni di Bologna*, yet remains. All this part of the road is upon the roots of the Apennines, clothed with olives and vines. Passing on the rt. Trespiano, the great extramural cemetery of the city, gardens and country-houses become more and more numerous, till at last you see Florence. The view during the last few miles before entering Florence is extremely beautiful. Florence is entered by the fine Porta San Gallo.

1 FLORENCE.—*Hotels:* Hôtel d'Italie, on the Arno, looking to the southward, is well situated for winter. It is kept by Sig. Baldi, whose wife is an Englishwoman. The Hôtel des Iles Britanniques, on the S. side of the Arno, near the Ponte S. Trinita, is kept by the same proprietor.—Hôtel Royal de la Grande Bretagne, on the N. side of the Arno, very good, but expensive. No table-d'hôte or coffee-

room. Breakfast, 3 pauls; dinner and wine, 7 pauls; bed-room and sitting-room, from 15 to 20 pauls a-day.—Hôtel de l'Arno, near the latter.—The Hôtel du Nord, in the handsome Palazzo Bartolini, and in the Piazza Santa Trinita, is a small clean hotel, with a good table-d'hôte at 5 pauls. It is (May, 1846) kept by a Frenchman, who was cook to Jerome Bonaparte.—Hôtel de York, good; frequented by the better class of Italian families and French: a very good bachelor's hotel, and improved of late years.—Porta Rossa, an economical house, much resorted to by French and German commercial travellers; breakfast, with meat and fruit, 2½ pauls; dinner, including wine, 5 pauls.—Hôtel de New York, on the Lung'arno, next to the Corsini Palace, with table-d'hôte, well spoken of.—The Pellicano, now l'Europa, in the Piazza Santa Trinita.

Restaurateurs.—The Aquila d'Oro, Borgo Santi Apostoli, is good and moderate. The Luna, in the Via Condotta, near the Piazza Gran' Duca, is good.

Cafés.—The café Doney, in the Piazza Sta. Trinita, is the most frequented in Florence. Doney is the Gunter of Florence as regards ices, confectionery, &c., and his house is much resorted to for breakfast, as this meal may be obtained here for less than half the price charged at the hotels. There is a separate smoking-room, namely, the one on the side nearest the Arno. The Café della Minerva and Café Elvetico are also good; but smoking is allowed. The two latter are also restaurants.

Lodgings.—Private lodgings abound in Florence: a comfortable bachelor's apartment, well situated, may be had at from 13 to 18 dollars per month, including service; and families will easily find apartments to suit all sizes and means. As a place for living, Florence is perhaps the cheapest in Italy. Miss Clark's boarding-house, Lung'arno, in the house once occupied by Schneiderf's hotel, can be recommended. It was established by the mother of the present proprietor, and has maintained a good character for more than a quarter of a century. The charges are very moderate, 12 pauls (5*s.* 3*d.*) per day, including everything; the society is respectable, and it is an excellent establishment for ladies, or families unacquainted with Florence and its language.

News Room and Circulating Library.—Vieusseux's, in the Palazzo Buondelmonti, Piazza S. Trinita, is excellent, but the subscription, about 10*s.* a month, is high. The collection of journals and newspapers of every country is very extensive and well chosen.

Near the Palazzo del Podestà is an office called "*Denunzie dei Forestieri*," where may be seen a folio in which the names of all strangers, recently arrived, are alphabetically arranged, with their addresses, and the place whence they came, and, if they are gone, their destination. Volumes which have been filled up, and therefore contain less recent arrivals, may also be inspected.

Wine Merchants.—Mr. James Tough, a very respectable man, in the Piazza Gran' Duca, is extremely obliging, and will obtain lodgings and attend to all the wants of his customers, giving advice, &c.: he is at the same time banker and wine-merchant; and, in the latter respect, better supplied with foreign wines than any other in Florence. Mr. Brown, in the Via Rondinelli, keeps a large grocery and wine warehouse.

Grocers. — Samuel Lowe, in the Piazza Sta. Trinità, and Townley in the Piazza degli Antinori and Lung'arno, are well supplied in wines, tea, sugar, and all English articles.

Printsellers. — Luigi Bardi, Piazza San Gaetano, is the principal, and one of the most extensive in Italy. Edward Grodbaw, an Englishman, and formerly an assistant at Bardi's, an obliging man, has opened a shop for prints, drawings, stationery, &c., oppo site the Café Doney.

Bankers.—Messrs. Fenzi and Hall, Piazza Grand Duca; Maquay, Packenham, and Smith, Piazza Santa Trinità, who have branches of their bank at the

Baths of Lucca, Pisa, Siena, and Rome; and French and Plowden, Piazza Santa Trinità. Mr. Brown, 4203 in the Via Rondinelli, professes to take bills on England without commission, by which a saving of 1 per cent. is effected. He has adopted the useful plan of posting the rate of exchange daily at the door of his bank.

Agent. — Mr. Saml. Lowe, Piazza Trinità, agent to Messrs. M'Cracken, and banker to many English families.

Diligences.—To Bologna three times a-week, in 16 hrs., and thence to Milan, Mantua, and Venice; a diligence runs in the summer season to Bologna by Pistoja and the baths of la Poretta. A malleposte three times a-week to Mantua. Malleposte and diligence to Rome three times a-week, by Siena and Viterbo, in 36 hrs. To Arezzo three times a-week. To Forli, by way of Dicomano, three times a-week, in 19 hrs.; a very agreeable road, and convenient for those who wish to visit the Romagna, Ravenna, &c. Malleposte daily to Genoa by railway as far as Lucca.

Railways are now open from Florence to Leghorn, Pisa, and Lucca; to Siena by Empoli and Certaldo; to Pistoja by Prato. The fares are generally speaking moderate: the station of the Pisa and Leghorn railroad (the Leopolda) is in the Cascine, near the Porta del Prato; that of the Pistoja and Prato line (the Maria Antonia) within the walls, behind the Church of Santa Maria Novella.

Vetturini to Rome may be always met with. The journey by way of Arezzo, Perugia, and Terni, occupies five days in summer and six in winter, sleeping each night at a good inn; by way of Siena, one day less; the fare for a single person, including living and expenses, from 12 to 15 dollars, 2*l.* 14*s.* to 3*l.* 7*s.* 6*d.* Families having their own carriage may hire four horses for the journey by either road, which, including tolls, barriers, exclusive of living, or *buona mano*, which is about 20 fr. for the whole journey, will cost 16 to 18 napoleons, 320 to 360 fr.

The distances from Florence to the principal places in Italy, in English miles, measured along the nearest high roads, are as follow:—To Genoa, 182—Turin, 293—Milan, 244—Verona, 174—Mantua, 142—Venice, 186—Modena, 82—Bologna, 72—Ravenna, 115—Pistoja, 21—Pisa, 53½—Leghorn, 58—Siena, 41—Arezzo, 48—Rome, 190—Naples, 365.

Carriages.—A carriage furnished by an hotel-keeper costs 25 pauls per day; but residents may obtain from a carriage-hirer a good open or close carriage at 50 dollars a-month, including the coachman. Gamggee, in the Piazza San Gaetano, and Huband, on the Lung'arno, can be recommended as livery-stable keepers and horse-hirers. Gaetano Bartolotti, Borgo St. Apostoli, 1177, is a fair-dealing horse and carriage hirer.

Hackney coaches in abundance ply in Florence. There is no tariff, but 3 pauls a course is the usual fare.

Private carriages to go out in the evening may be hired for 5 pauls, except to the palace, for which, without reason, they charge dearer.

Passports. — Travellers wishing to remain beyond a week at Florence must obtain a Carta di Soggiorno at the Police Office, which remains in force for only two months, and for which a fee is exacted, the amount varying according to the number of the family. Persons going to Rome must have their passports viséd by the British and Tuscan Minister for Foreign Affairs, and, if proceeding by land, by the Papal Nuncio; if by way of Leghorn, by the Papal Consul at that port. Travellers going to Marseilles by sea will save themselves delay and expense at Leghorn by obtaining at Florence the visa of the French Minister.

Clothes, Shoes, &c., may be had in Florence cheaper than in Paris: there is a good English tailor, Haskard, very moderate in his charges. The best boots cost 30 pauls, 14*s.*; men's shoes 12 to 15 pauls, 6*s.* to 8*s.* Cocchi, in the Via dei Balestrieri, No. 823, is a good bootmaker; and Fani, in the Via Porta Rossa, is a good gentlemen

and ladies' shoemaker, and moderate in his charges.

Ladies' Shoemaker. — Fiacchi, Via Maggiore, 1871.

Modistes.—Mad. Besançon, over the Café Doney; Mad. Giraud, Via Rondinelli, 4203; Mad. Lamarre, Via Rondinelli. All three are fashionable and good, but by no means cheap.

Dressmakers. — Mad. Feton, 4255, Piazza S. Maria Novella; Mad. Duplan, alla Porticinola, A3896; Regina, good and reasonable, Piazza della St. Annunziata.

Linendraper, &c. — Charles Molknecht, Via Rondinelli, an excellent shop, with reasonable prices, for English flannel, linen, calico, &c. The proprietor speaks English.

Leghorn Straw Bonnets. — In this article there are several dealers: a very good round hat for a man, uncut, should not cost more than from 12*s.* to 14*s.* for an article which would not be procured for less than from 40*s.* to 60*s.* in London. Ladies' hats from 4 to 60 dollars; but very handsome ones may be had for 14 dollars, or 3 guineas. Generally speaking, the Florence shopkeepers, with few exceptions, ask about twice as much from a stranger as they will take: all you have to do is to beat them down with good humour and civility.

Physicians.—There are four excellent English physicians resident at Florence, — Dr. Harding, who is the Locock of Florence; Sir Charles Herbert; and Dr. Wilson, M.D., late Physician to one of the London Hospitals, possessing considerable experience both of English and Continental practice. Dr. Trottman, Via della Scala, 4280. Of native physicians, Prof. Zanetti is the most in vogue; and Prof. Andreini and Rignoli are among the most celebrated Italian surgeons of the present day.

Apothecaries. — Forini, Piazza del Granduca; Magrelli, Mercato Nuovo; Cioni, Piazza del Duomo. Medicines are compounded according to the English Pharmacopœia at the Farmacia Ferrari in the Piazza Sta. Trinità, where the charges are very moderate, and where every English patent medicine may be obtained. H. Roberts, an English chemist and druggist, keeps the Farmacia del Sole, opposite the Corsi Palace, 4190 in the Via Tornabuoni.

Teresa Massoni, 4252, Piazza S. Maria Novella, 4° piano, is a respectable and quiet nurse to attend upon sick persons. She has been accustomed to attend upon English ladies; her daughter, Vittoria Massoni, is an excellent needlewoman, both for embroidery and plain work, and goes out by the day: her charges are very moderate. Mrs. Petri, an Englishwoman, Via Romana, 2307, is an excellent monthly and sick nurse.

Baths. — There is an establishment in the Borgo Santi Apostoli, on the site of the old Roman Baths, near the Piazza Sta. Trinità. A hot bath costs 3 pauls: baths are sent to any part of the town at 5 pauls each and a small gratuity to the porter. A new bath establishment has been set up in the Via Maggio, equally good; prices, 1½ paul, and 1 paul by subscription.

Fancy shops.—Prinoth's, in the Mercato Nuovo, is well supplied with everything French and English.

Booksellers.—M. Molini, in the Via degli Archibusieri, who is a partner in the London house of the same name, is one of the most extensive and best-informed booksellers in Florence; all French and English works may be obtained at his shop, Guide Books, &c. Mr. Molini, formerly librarian to the Grand Duke, speaks English well, and travellers will find him and his son most obliging in giving information about masters and books, &c. Piatti has an excellent collection both of old and new books, but principally the former. Near the Duomo are several good and cheap booksellers.

Musicseller. — Ricordi, Piazza del Duomo; Ducci, Piazza San Gaetano, also lets pianos on hire.

Sculptors. — Bartolini, Pampaloni, whose studio contained, in August, 1845, a Magdalen and a Venus, both of considerable merit, and Costoli, the latter a very rising artist; his statue

of Galileo particularly good. Powers, Via della Fornace, 2538, an American artist, whose fine statue of the Greek Slave was exhibited in London in 1851. Bazzanti is recommended for sepulchral monuments, having put up most of those in the English cemetery, and sent many to England: he also keeps the largest and best warehouse in Florence for alabaster figures.

Painters. — Bezzuoli, Buonarotti, Mussini, Piatti, Pietro Milani (portrait painter), Via Maggio. G. Tibaldi di Bologna, Borgo Ognissanti, is a good copyist of paintings in oil and water colour, and is also a teacher.

Wood-carving and Picture-frames.— Tuscany has been long celebrated for this branch of art, of which we have seen some magnificent specimens at our Great Exhibition, by Barbetti, of Florence, and Giusti, of Sienna. Barbetti, of whose work several fine specimens are in England, lives near the Chapel and Ponte delle Grazie; he is celebrated for his picture-frames: Ligozzi, Borgo Ognissanti; Pacette, Via del Palagi; Alfani, Via Maggio, are good workmen.

Engraver.—Jesi, who executed the fine prints of the Madonna di Casa Tempi, and of the portrait of Leo X.

Italian Masters. — Don Antonio Boschi, Casino dei Nobili, Piazza S. Trinità, 1° piano, is well recommended; P. Aretini, Lung'arno, No. 1198; di Tivoli, at Molini's library; Sig. Guerini, of Rome, 460, Borgo degli Albozzi, —his wife, an English lady, goes out as a daily governess. An English lady, Mad. Dupré, has established a school for young ladies, which is well recommended. The terms are 50*l.* per annum for all branches of general female education. The English Chaplain attends and gives religious instruction.

Post-office.—Letters leave Florence daily for England, France, Rome, Naples, and Genoa; but letters posted on Friday do not reach London sooner than those posted on Saturday. Letters arrive from England every day except Tuesday. Letters leave for the Levant and India on the 2nd, 12th, and 22nd of every month; but their arrival in India depends upon the days of forwarding the India mails from London. Persons in Italy having correspondents in India should be particular in providing them with the address of a house at Malta to receive and forward their letters to Italy. Otherwise, according to the present very inconvenient regulations of the London Post-office, the letters go on to England, and are not forwarded from thence till the parties are written to by the London Post-office and desired to cause the postage to be paid in London. This causes a delay of some weeks, and a heavy additional postage. Letters for England may or may not be prepaid; the postage is 17 grazie in the former case. A letter from Florence to London now takes 7 days. The post-office on feast-days is only open for an hour before church-time.

Divine service is performed every Sunday at 11 in the morning and 3·30 in the afternoon, in a new church situated nel Maglio, at the back of S. Marco. It was built by subscription, and opened in Nov. 1844. Persons wishing to engage seats for any period should apply at the church every Saturday from 1 till 3 o'clock. The charge for a family of 6 persons for 6 months is 140 pauls. The price of admission to a single service is 2 pauls. This charge is made at the doors, or tickets may be obtained at the principal English shops.

A Swiss church is opened next to the Casa Schneiderf, on the Lung'arno, where the service is performed in French in the morning, and in English in the afternoon, in the Presbyterian form.

FLORENCE. Pop. in 1845, 106,899. "*Firenze la bella*" has been celebrated by many in all ages for the beauty of its situation. If the traveller ascend to the high ground of the Boboli Garden, or to the church of S. Miniato, or to Bellosguardo, or to Fiesole, he will admire the picturesque forms of the buildings of the city, the bright villas scattered about the rich and wooded plain and on the slopes of the hills, and the fine forms of the mountains which enclose the prospect.

The environs of Florence have been described by Ariosto in the well-known lines—

"A veder pien di tante ville i colli,
Par che il terren ve le germogli come
Vermene germogliar suole e rampolli.
Se dentro un mur, sotto un medesmo nome
Fosser raccolti i tuoi palazzi sparsi,
Non ti sarien da pareggiar due Rome."
Ariosto, cap. xvi. *delle Rime.*

Within, the streets are, with few exceptions, narrow. The older buildings are grand from their massive character: the basement story being often of great solidity, sometimes of the most massive rustic work. The finest palaces are crowned by a deep cornice in a bold style of ornament, whose size is proportioned to the total height of the building. This massive rustic base is a characteristic of the *Tuscan style.* This is the term usually employed by Vasari. This peculiar character prevailed till the 17th century, when the buildings lost a portion of their national character, and became more like those of the rest of Italy. A profusion of iron-work adds to their prison-like appearance, which is increased by the comparative scarcity of windows and the smallness of the apertures. Very many of the façades of the churches are unfinished. Florence lies so compact that the visitor may visit and revisit every feature of importance during every day of his stay.

Modern Florence forms an irregular pentagon, unequally divided by the Arno, now shallow and sluggish, now swelling and rushing down from the mountains with irresistible fury; three *quartieri* are on the N. of the Arno, and one on the S. side of the river. The ancient city was wholly on the N., and an attentive observer may yet find indications of the successive enlargements which it has sustained.

The *Primo Cerchio*, or nucleus, was confined within narrow limits, forming nearly a rectangle, of which the frontage towards the Arno extended from the *Ponte S. Trinita* to half way between the *Ponte Vecchio* and the *Ponte alle Grazie*, a distance of about 400 yards, and extending from N. to S. about 600 more, the ancient church of the *Apostoli* being just without the walls, and the *Duomo* or cathedral being just within. This was probably the precinct of the original Roman colony. The first distinct historical notice of Florence is found in Tacitus (Ann. I. 79), in relation to the embassy sent by the Florentines to Rome, A.D. 10, for the purpose of presenting their petition against the proposed diversion of the Chiana into the Arno, a scheme devised for diminishing the then frequent inundations of the Tiber, but by which the danger which their district sustained from inundation would have been increased. Remains of Roman buildings have been discovered, but rude and poor, and indicating the insignificance of the city. A few notices of the existence of Florence after the invasions of the Barbarians can be traced, but the history of the city is exceedingly obscure. Modern criticism equally rejects the legends of its foundation by the Roman senate upon the site of the camp of King Fiorino after the destruction of Fiesole, and the tales of its desolation under Attila, and its restoration by Charlemagne. It appears, however, to have continued increasing in population under the government of the celebrated Countess Matilda.

The inhabitants of the Primo Cerchio were the descendants of the ancient Etruscan or Roman colonists, subjugated but left undisturbed by the Teutonic victors. Many powerful and noble families, however, of the adjoining country, as it is thought of Lombard lineage, had been from time to time settling themselves round about the city, in the different *borghi*, the small villages and townships which grew up around it. These were aggregated to the community, when the distinction of origin began to be obscured, and in 1078 it was decreed that the whole population should be included within the walls of the

Secondo Cerchio, of which the Arno frontage extends from the *Ponte della Carraja* to the *Ponte alle Grazie*, about double the length of the first enclosure.

In the Primo Cerchio the narrowness and complexity of the streets, or rather of the alleys, mark the crowding of the ancient population round the fane of their tutelary saint, St. John, the protector of Florence. Both the first and the second Cerchio were thickly studded with the towers of the nobles, varying from 120 to 150 *braccia* in height, at once the token of aristocracy and the means of abusing aristocratic power. Hence, in the great revolution in 1250, which established democracy, it was ordained that all these towers should be reduced to the height of 50 *braccia*, an injunction which was rigidly executed; and these truncated dungeons were afterwards either demolished or incorporated in other buildings. At Oneglia the traveller may see some of these towers in their original state, others, more altered, at Pavia and Bologna. At Florence only one of them subsists; it is the *Torre de' Girolami*, more commonly called *Torre di San' Zanobio*, situated at the angle of a street near the *Mercato Nuovo;* and where, according to the popular belief, this Bishop of Florence, who flourished in the 4th century, was born. Antiquaries have supposed it to be Etruscan, but it is evidently not older than the 11th century. It has been altered and Gothicised.

The *Terzo Cerchio*, the circuit formed by the existing walls, and which includes the *Oltr' Arno*, was begun in 1285, and not completed, at least on the l. bank of the Arno, before 1388. *Arnolfo* gave the plans and designs. In the usual spirit of magnificence which distinguished the republic, it was decreed in 1324 that, at the distance of every 200 *braccia*, there should be a tower 40 *braccia* in height, as well for beauty as for defence; and some were much loftier. Giovanni Villani, the historian, was director of the works, and he has described them with delight and pride. The aspect of this portion of the city differs much from that of the first and second circles. It wants their early historical monuments, but here are the great Convents of Friars, whose orders did not arise or become of importance until after the building of the second circuit, and which here obtained the extensive sites which many still enjoy. The streets here are wide, straight, and well-planned; many of them existed as *Borghi* before they were taken into the town. Of these the *Via Larga* is the principal. The citizens took a larger measure than they were able to fill. In the main city there is yet much void ground, and in the *Oltr' Arno* fully one-half is occupied by the Grand Ducal Garden of Boboli, and that of the noble House of Torrigiani.

The walls which mark this last enlargement of the city, and the length of whose circuit is 5 m. 7 furl. and 61 yds., English measure, continue entire and unbroken throughout the whole extent, excepting where the more modern citadels of the *Belvedere* and the *Fortezza da Basso* have been inserted; but the towers which ornamented their circuit have generally been demolished, or lowered to the level of the curtain. "These towers," says the historian Varchi, who had seen them in his younger days, "encircled the city like a garland." They were demolished in 1527, when the Florentines were menaced by the Imperial army under the constable Bourbon. This was the era when the modern system of fortification began; and outworks being cast up by the celebrated engineer *Antonio di San Gallo*, it was thought that the ancient towers rather diminished the defensibleness of the city. The most perfect are on the southern side of the *Oltr' Arno*.

The walls are utterly unavailable for any purpose of defence in modern warfare. Their utility consists in furnishing stations for the examination of passports, and in affording the means of collecting various small city tolls, of which the only one that can concern a foreigner is the *pedaggio*, paid for opening the gates after the hour (8 o'clock) when they are shut for the evening.

All the ancient gates are nearly uniform in design; a tower, pierced by a circular arch. *Porta San Gallo*, *Porta*

San Miniato, *Porta San Niccolò*, *Porta S. Frediano*, and *Porta Romana*, are perhaps the most perfect, yet all have suffered mutilation by the cutting down of the towers which surmounted them. Several of the gates are decorated with "Marzocchi," or figures of lions, considered as emblematical, but which are now in general too weatherworn to be very intelligible. The *Porta San Giorgio*, decorated with a bas-relief of the legendary saint from whom it derives its name, varies in design from the others, and is not destitute of picturesque beauty. Opposite to the *Porto San Gallo* is a triumphal arch, erected 1737, in commemoration of the entry of Francis II. The architecture is from the designs of *Giado*. It is an imitation of the arch of Constantine, covered with ponderous bas-reliefs, by artists of little note.

Two *Medicean* fortresses break the line of the ancient walls, and are monuments of the destruction of the liberties of the republic. Pope Clement VII. directed the building of the *Fortezza da Basso*, on the N. side, for the express purpose of keeping the city in the obedience of his nephews, the base-born Alexander and Hippolitus. The first stone was laid on the 15th July, 1537, at 25 min. past *thirteen* o'clock, according to the horoscope cast by Friar Julian Buonamici, and it was completed in less than a year. The Medici were strongly advised to erect this fortress by Filippo Strozzi, who here expired, caught in the toils which he had woven. (See *Palazzo Strozzi*.) There is nothing remarkable in the interior of the fortress, excepting some ancient cannon, and the circumstance of its having been amongst the first examples of regular polygonal fortification.

The fortress of *Belvedere*, on the S. side of the city, corresponds with the *Fortezza da Basso* on the N. It stands upon the *Poggio*, or hill of *San Giorgio*, adjoining the gate of that name. This fortress commands a noble view of the city, which it could batter down and destroy. It was built in 1590, by order of Ferdinand I., *Buontalenti* being the architect. In the centre is a small but not inelegant Palazzo. Beneath are the vaults intended to contain the Grand Duke's treasures. The iron door is said to have been closed by a subtle lock, which, by its discharge of pistols would kill any one attempting to open it, unless he possessed the secret of turning the key. A contrivance of the same nature was exhibited many years ago in London.

The portion of the river within the city is crossed by four bridges, all of which at various times have suffered more or less ruin from the river's fury. The Arno, generally so placid and low, is fed by mountain torrents: and occasionally swells in the course of a few hours to a most extraordinary height, inundating the adjacent parts of the city, and bearing down all obstacles before it.

The *Ponte alle Grazie*, or *di Rubaconte*, the furthermost to the E., was first built by *Lapo*, the father of *Arnolfo*, under the direction of *Messer Rubaconte*, a Milanese, who filled the office of *Podestà* in 1235. He himself laid the first stone, and cast in the first bushel of lime. It is to this *Messer Rubaconte*, who was a great improver, that Florence owes its present flagstone pavement, brick having been the material previously employed. This bridge has undergone frequent repairs. It was exceedingly damaged by the great *piena*, or flood, of 1557. The building offers nothing remarkable; but being the furthermost bridge to the E., it commands lovely views of the country. There are small dwelling-houses, built in pairs, upon the piers of this bridge, in one of which *Menzini* the poet was born (1646).

The *Ponte Vecchio*, said to be built on Etruscan piers, but probably not earlier than 1080, was entirely carried away by a flood in 1177, and again in 1333. After the second destruction, it was rebuilt by *Taddeo Gaddi*. Like the *Rialto*, it is a street of shops, appropriated, with few exceptions, to jewellers, goldsmiths, and other workers in metal; and, according to tradition, here *Maso Finiguerra* practised his

art. The butchers, and other trades, had intruded themselves, and it was only under Cosmo I. that they were expelled. Above, runs a gallery leading from the Palazzo Pitti to the Grand-ducal Museum and Palazzo Vecchio.

Ponte di Sta. Trinità.—Before the erection of the present structure the bridges which occupied this site had been frequently swept away and injured by the floods of the Arno. That immediately preceding the present bridge had been built in 1274, on the ruins of that erected in 1252. In 1347 this underwent very extensive repairs, but an extraordinary flood on the 13th of Sept. 1557, entirely destroyed it, overthrowing at the same time two of the arches of the Ponte Carraja. Bartolomeo Ammanati, who was then architect to the Grand Duke Cosmo I., was appointed to rebuild the bridge. It was begun on the 1st of March, 1566, and finished in the spring of 1569. The design has always been considered a very bold one for the age. The centre arch was designed to have a span of 50 braccia = 95 ft. 9 inch., each of the side arches 45 braccia = 86 ft. 2 inch., and the arches are remarkable for the flatness of the curve. In order to give the freest possible passage to the water in time of flood, without increasing the ascent of the roadway, the rise of the arch is only $\frac{1}{7}$th of the span. But to counteract the effect of such extreme flatness the arches are slightly pointed. Each arch is composed of two quarters of an oval: and each such quarter, or half each arch, is described from three centres. These curves meet at a very obtuse angle at the crown of the arch; the point, or cusp, being concealed by the marble shields placed over the centre of each arch. The angle is easily seen when passing under the bridge in a boat. The bridge has the defect which was general before the days of Perronet, that of the piers being disproportionately large. The bridge was considered insecure, insomuch so that at the beginning of the last centy. no carriages were allowed across it; but this restriction has been removed without danger to the fabric. At the angles are four statues, representing the four seasons. The best is "Winter," by *Taddeo Landini*; but they are more valuable for their general effect than for their individual merit. This bridge is a favourite evening walk.

The real nature of the curve of the arches of this bridge has been always a subject of lively controversy among writers on art and science, from the time of Vasari to the present. But the question has, apparently, been set at rest by an elaborate essay by Sig. Pietro Ferroni, originally published in the 14th vol. of the Transactions of the Italian Society of Sciences at Modena, and republished in a separate form at Verona in 1808, with this title, 'Della Vera Curva degli Archi del Ponte di Sta. Trinità in Firenze.' As this work is scarce, and written with more than usual Italian prolixity, some travellers may not be displeased to have the results there stated more fully given.

There is a slight accidental irregularity in the span of the side arches. The chord of the centre arch is 95 ft. $6\frac{5}{6}$ in., the vers. sin. 14 ft. $10\frac{3}{4}$ in. The arch on the Santo Spirito side has a chord of 87 ft.; that on the other side of 85 ft. The vers. sin. of the side arches is 13 ft. $7\frac{1}{4}$ in. Each half of the centre arch is made up of 3 circular arcs of the following proportions:—The curve springing from the impost of the pier is an arc of 60° of a circle whose radius is 5 ft. $11\frac{1}{2}$ in., or $\frac{1}{3}$ of half the chord. The curve of the part of the arch next above this is an arc of 16° 6′ 7″ 37‴ of a circle whose radius is 47 ft. 6 in., or half the chord; and the remainder of the half-arch up to the crown is an arc of 10° 53′ 2″ of a circle whose radius is 172 ft. $7\frac{1}{2}$ in. The angle formed by the two half-ovals, or rather their tangents, at the point of their meeting, is 174° 4′ 12″ 46‴, whose supplement 5° 55′ 47″ 14‴ will therefore represent the extent to which the arch is pointed or varies from a continuous curve. For the method of constructing the curve by deter-

mining the positions of the centres of the circles, of course Ferroni's work must be referred to, p. 27. The smaller arches are in every respect similar to the centre arch, the proportions being regulated by their smaller span. The total thickness of the bridge at the crown, from the soffit to the roadway, is 4 ft. 2½ in. The depth of the voussoirs being throughout 2 ft. 9½ in. The flatness of the curve may be seen from this, that, while the chord is 95 ft. 3 in., the length of the curve measured along the soffit is only 110 ft. 6 in. The clear width of the bridge between the parapets is 32 ft. 6 in., and of the roadway 21 ft. 3 in.; the width of the piers is 21 ft. 2 in. Two lines of piles driven into the bed of the river extend across it just above the piers; a continuous line of blocks of stone being laid horizontally on each side of the heads of the piles, to prevent the scouring away of the bed of the river.

The length of the bridge in 323 ft. The height of the lower edge of the keystone of the centre arch above the bed of the river is 28½ ft.

Ponte alla Carraja. This, the most westerly of the bridges, was second in point of antiquity, having been first erected in 1218, when it was called the *Ponte Nuovo*, in contradistinction to the *Ponte Vecchio*. *Lapo* was the architect, and he built it of wood, but it lasted only a short time, having been swept away by a flood in 1269. It was next constructed of timber upon stone piers. The usage of old time at Florence was to welcome May-day by shows and pageants, prepared by the citizens of the several quarters and districts, each vying with each, both for invention and splendour. Now in 1304, the merry companies, "brigata de' Solazzi," of the Borgo San' Priano, gave notice that whoever wished to hear news of the other world should come to the *Ponte alla Carraja* upon May-day morning. The show itself was exhibited upon the river, upon which were moored various rafts and barges, containing (as it should seem, upon a scaffold) a representation of the infernal regions. They were peopled by mummers, some disguised as demons, others figuring as condemned souls, all rushing to and fro midst flames and torments, and uttering the most terrific yells and cries. This strange spectacle drew enormous crowds, greater than the bridge could bear. The timbers gave way beneath the weight, and numbers of the spectators were either drowned or suffocated, or dreadfully maimed and injured; and thus, says Villani, did the joke prove earnest; for so many were sent to the other world, that there was hardly a family in Florence which had not lost a relative by the calamity. In 1304 it was first built throughout with stone, and, having been entirely destroyed by a flood in 1333, it was rebuilt in its present form. *Frà Giovanni da Campi* is said to have been the architect. Two arches of this bridge were carried away in 1557; when it was restored to the state in which it still remains, by *Ammanati*.

Beyond the *Ponte alle Grazie* on the one side of the city, and the *Ponte alla Carraja* on the other, were two new suspension-bridges, the *Ponte San Ferdinando* and the *Ponte San Leopoldo*, completed in 1837 by a French engineer. But that above the Ponte alle Grazie was carried away by the great flood of November, 1844, which rose above the level of the roadway, broke it away from the suspending rods, and carried it down against the piers of the Ponte alle Grazie, which for some time was in great danger, owing to the waters being thus dammed up. The remaining bridge, which is at the beginning of the Cascine, like almost all the suspension bridges on the Continent, is constructed with wire ropes or cables, and is under certain restrictions as to the amount and speed of traffic passing over it, together with a severe penalty for trotting horses over, with or without carriages.

Santa Maria del Fiore, anciently *Santa Reparata*, the *Duomo* or *Cathedral*.—The Florentines had, at an early period, according to Villani, de-

termined to erect in their city a monument which should surpass all that had yet appeared; and in 1298 Arnolfo di Lapo, according to Vasari, but, according to Molini, Arnolfo di Cambio da Colle, to whom they had by a decree passed in 1294 confided the execution, had so prepared his plans that its foundations were in that year laid on the day of the feast of the Nativity, and the name of Santa Maria del Fiore was then given to it. Arnolfo's design, which was afterwards modified by the change introduced by Brunelleschi in raising the cupola, may be seen in Memmi's fresco on the E. wall of the chapter-house of Santa Maria Novella. This edifice, though commenced long before the revival of the arts, seems to have been conceived by its architect in an original style, forming as it were a mean between the pointed and ancient style. It is, therefore, one of particular interest and instruction in the history of architecture, and one wherein we find a construction in which preparation was made for changing the style then prevalent into one sanctioned by the ancient principles of the art; and it is certain that it was the first which gave the hint for the grandest monuments of modern architecture. The walls are almost entirely cased with marble on the outside. The whole length of it is 454 ft.; from the pavement to the summit of the cross is nearly 387 ft.; the transept is nearly 334 ft. long; the height of the nave 153 ft., and that of the side aisles 96½ ft. The nave was intended by Arnolfo to contain five arches; but as the families of the Falconieri and the Bischieri refused to give up some buildings on the E. required for the choir, he was compelled to diminish the length of the nave, making it contain only four arches.

Between the period of the beginning of the edifice and that in which its completion was intrusted to *Brunelleschi*, many architects of great talent had been employed in carrying on the works: among whom we find the names of *Giotto*; *Taddeo Gaddi*; *Andrea* ·*gna*, a man of extraordinary powers, as his loggia in the Piazza Gran Duca amply testifies; and *Filippo di Lorenzo*.

Arnolfo died in 1300, and the work stopped until *Giotto* was requested to continue it in 1331, with an order that he should remain as a resident in Florence to insure the regular procedure of the operations. He erected the campanile and the façade of the cathedral, which he carried up two-thirds of its height, and upon which he bestowed his utmost care. It thus subsisted till the 16th centy., having been adorned with statues by the best masters, including Donatello, when in 1558 it was destroyed by the Proveditore, Benedetto Uguccione, for the purpose, as he professed, of re-erecting it in the then modern style; and so eager was he to effect the demolition that, instead of detaching the precious marbles, which might have been employed again, the facing was plucked off so rudely and hastily that, according to a contemporary, not a slab or a column was left entire. *Giotto*'s façade appears in the background of a lunette in the outer cloister of S. Marco. In 1636 another façade was begun; but the works were suspended, and, in fact, have so remained to the present time; the slight architectural ornaments are now nearly effaced, which were painted upon the wall on the occasion of the marriage of Cosmo III. with the Princess of Bavaria in 1618. The common people of Florence believe that this and other churches were left incomplete in order to evade a tribute payable to the Pope when the church is completely finished, but not demandable so long as anything remains to be done. This is a mere fancy. After the death of *Giotto* the works proceeded slowly, under different artists, including those before mentioned, until 1420, when it was determined to employ *Filippo di Ser Brunelleschi* to complete the cupola. Brunelleschi was born in 1377, and by his father Lippo Lippi, a notary of Florence, was intended to succeed him in his own profession; but the inclination of the youth was bent towards the arts, and

the parent with reluctance yielded to it, and placed him with a goldsmith, an occupation then so connected with sculpture that the greatest artists of the time applied themselves to the chasing and casting ornaments in the precious metals. Brunelleschi, though skilful as a sculptor, had many rivals, and became desirous of devoting himself to architecture. In company with Donatello, he therefore visited Rome, and applied himself with ardour to the study of the ruins of the Eternal City. It was there that he silently began to meditate upon the scheme of uniting by a grand cupola the four naves of the Duomo at Florence; a project which until his time was considered almost impossible. During his residence he studied the orders of architecture from classic examples, the science of construction as practised by the ancients, and the principles of equilibrium. Having thus qualified himself for the work he sought, he returned to Florence in 1407. In this year the citizens convoked an assembly of architects and engineers to deliberate on some plan for finishing the Duomo. To this assembly Brunelleschi was invited, and gave his advice for raising the base drum or attic story upon which the cupola should be placed. It was not, however, till 1420 that the work was resumed in earnest. In that year, at a meeting composed of the principal master-builders, not only of Tuscany and Lombardy, but from beyond the Alps, Brunelleschi detailed the plan by which he eventually completed the cupola. But the space to be covered was so much greater than that covered by any vaulting hitherto attempted, that the citizens who formed the building committee hesitated to believe in the practicability of his scheme. Brunelleschi explained and argued until the discussion grew so warm that the "donzelli," or ushers, by order of the committee, lifted him off his legs, and carried him out of the room. Brunelleschi, however, persevered, and the completion of the work was ultimately intrusted to him. He was, however, thwarted by the jealousies of rivals, and Lorenzo Ghiberti was assigned as a colleague, whose incapacity for such a task Brunelleschi soon made manifest. Before his death in 1446 he had the satisfaction of seeing the cupola finished, with the exception of the exterior of the drum under the cupola; for whose decoration, as well as for the lantern with which he proposed to crown the edifice, he left designs, which, however, were lost. One of the directions he left on his death particularly insisted upon the necessity of following the model he had prepared for the lantern, and that it was essential that it should be constructed of large blocks of marble so as to prevent the cupola from opening; an advice which experience has since proved in other cases to be far from sound. This cupola is octagonal on the plan, and is 138 ft. 6 in. in diameter, and from the cornice of the drum to the eye of the dome of the height of 133 ft. 3 in. Before it nothing had appeared with which it could be fairly put in comparison. The domes of St. Mark and that at Pisa are far below it in grandeur and simplicity of construction. It served as a model to Michael Angelo for St. Peter's. His admiration of it was so great that he used to say, "Come te non voglio, meglio di te non posso." The cupola is the largest dome in the world; for though the summit of the cross of St. Peter's is at a greater distance from the ground than the summit of the cross in the cathedral of Florence (in consequence of the large dimensions of the whole building), yet, dome separately compared with dome, that of Brunelleschi is the higher. The Florentine dome has also the larger circumference. It is, too, the first dome that was ever exalted upon what is technically called a *drum;* and the first double dome that ever was built. It exceeds in elevation what Arnolfo had designed; for, according to the original plan, the dome was to have sprung immediately from the arches and piers, on which, in fact, it rests. But Brunelleschi carried up perpendicular walls, in the shape of an octagon, to a certain height, and,

placing the dome upon these walls, secured for it the elevation which he desired.

The finest view of the exterior is obtained from the S.E. Here the proportions of the dome, rising from amidst the smaller cupolas by which it is surrounded, can best be appreciated. The traveller should, instead of, or besides, going up the campanile, go up the dome; 1st, because it is higher, and the view towards Fiesole is not interrupted by the dome itself, as it is from the campanile; 2ndly, because the architecture of the two shells is thereby seen; and 3rdly, because no correct idea of its size can be formed without doing so.

Over the first door on the N. side are statues attributed to *Jacopo della Quercia;* over the second door, encircled by rich Gothic work, is an Assumption, by *Nanni d' Anton di Banco*, called *La Mandorla*, or the almond, from the shape of the compartment in which it is placed. Beneath are the two small statues by *Donatello*, and in the lunette is an Annunciation in mosaic, by *Dom. Ghirlandajo*. On the S. side the Madonna over the door nearest to the campanile tower is attributed to *Niccolo Aretino*, and that over the other door to *Gio. Pisano*.

The interior is rather dark, owing to the smallness of the windows, and the rich colours of the beautiful stained glass by which they are filled. The impression of size is enhanced by the proportions of the four arches, which stretch along the whole length of the nave. These arches are all pointed, but not truly Gothic, having large keystones, upon which armorial bearings are sculptured. The whole design is characterised by grandeur and simplicity. The pavement is tesselated with red, blue, and white marble, adding to the finish of the structure.

The stained glass of the windows is said to have been executed at Lubeck, by a Florentine artist, *Domenico Livi da Gambassi*, 1434, who, in a coeval entry in the book of the works, is styled the greatest master in this art in the world: the designs of the greater art of them are attributed to *Ghiberti* and *Donatello*. Over the principal door is a mosaic representing the coronation of the Virgin, by *Gaddo Gaddi*.

Above the side-door in the W. wall, to the l. or N. of the principal entrance, is the monumental fresco painting of Sir John Hawkwood. The name of this celebrated knight is with some difficulty discerned in its Italian versions,—such as *Giovanni Aucobedda*, *Falcon' del Bosco*, *Giovanni Acuto* or *Acutus*, the last being here adopted in the inscription to his memory.

Sir John was the son of a tanner, one Gilbert Hawkwood, and born at Sible-Hedingham, in the county of Essex.

"He was first bound," says Fuller, "to a tailor in the city of London; but soon turned his needle into a sword, and his thimble into a shield, being pressed in the service of King Edward III. for his French wars, who rewarded his valour with knighthood. . . . . Great the gratitude of the State of Florence to this their general Hawkwood, who, in testimony of his surpassing valour and singular faithful service to their State, adorned him with the statue of a man of arms, and sumptuous monument, wherein his ashes remain honoured at this present day. Well it is that monument doth remain: seeing his cenotaph, or *honorary tomb*, which sometime stood in the parish-church of Sible-Hedingham (arched over, and in allusion to his name, *be-rebussed* with *hawks* flying into a *wood*), is now quite flown away and abolished."

"Hawkwood appears to me the first real general of modern times; the earliest master, however imperfect, in the science of Turenne and Wellington. Every contemporary Italian historian speaks with admiration of his skilful tactics in battle, his stratagems, his well-conducted retreats. Praise of this description is hardly bestowed, certainly not so continually, on any former captain."—*Hallam.*

Besides bestowing this monument, the republic interred Hawkwood at their expense, and all the noble citizens of Florence came out in funeral pomp.

By a decree of the Signoria, *Paolo Uccelli* was employed to paint this effigy.

The *pendant* to Sir John is another equestrian and monumental portrait, of the same size and nearly in the same style, painted by *Andrea del Castagno*. It was likewise placed by the republic to commemorate another hired general, *Nicolo Tolentino*, who, taken prisoner by the army of Milan, died in captivity (1434), not without suspicion of poison. These two frescoes have been lately moved from the N. wall to the end of the nave.

On the wall on the rt. hand on entering, that is, in the S. aisle, is the monument of *Brunelleschi*. He was buried at the expense of the republic. His bust, a portrait, is by his disciple *Buggiano:* the inscription was composed by Carlo Marzuppini, the chancellor of the republic, and records the gratitude of his country. To *Giotto*, whose monument is a little further on, the same tribute of respect was paid; but his bust, by *Benedetto di Majano*, was placed, long afterwards, at the expense of Lorenzo de' Medici. The epitaph is by Politian. Next is a statue, which was one of those which formerly adorned the W. front, attributed to *Donatello*. Then a fresco of St. Jude, by *Lorenzo di Bicci*. The monument next to this, with a seated figure by *Andrea Pisano*, is that of Antonio d'Orso, Bishop of Florence, who, when the city was besieged by the Emperor Henry VII., manned the walls with the canons of his cathedral, whom, in full armour, he led on against the enemy. Further on, beyond the door, are two frescoes in grey, by *Lor. Bicci;* the first represents Luigi Marsili; the second, Bp. Pier Corsini, d. 1405. Further on is a bust, by *Andrea Ferucci*, of Marsilio Ficino, the great restorer of Platonic philosophy: he also received the tribute of a public funeral.

The interior of the cupola is painted in Fresco from designs of *Vasari*, and begun by him, but finished, after his death, by *Zuccheri*. They represent Paradise, Prophets, Angels, Saints, the Gift of the Holy Spirit, the Punishment of the Condemned, all *Dantesque* in their general story. The figures are bold and gigantic. When first exposed, they excited universal disappointment: and Lasca, who made them the subject of one of his burlesque madrigals, declares that the Florentines will never rest till they are whitewashed:—

"Georgin' Georgin', debb' essere incolpato,
Georgin' fece il peccato.
Presuntuosamente il primo è stato
La cupola a dipingere.
E il popol' Fiorentino
Non sara mai di lamentarsi stanco,
Se force un dì, non se le da il bianco."

The choir and the high altar are placed beneath the dome. This position has the advantage of adding a meaning to the dome. The choir is upon the plan of one previously erected by Arnolfo, but which was renewed in its present form from the designs of *Baccio di Agnolo* (1547-1568). It consists of an octagon basement or dado, supported by Ionic columns. The basement is adorned with fine bas-reliefs, by *Baccio Bandinelli*, and some, of scarcely inferior merit, by his disciple, *Giovanni dell' Opera*.

These bas-reliefs of Bandinelli "are admirable for their breadth and fine treatment, and disposition of their draperies. The fault of his composition generally, whether of one or several figures, is in its too picturesque arrangement, and in his placing his figures in somewhat forced and affected attitudes."—*Westmacott jun.*

Behind the high altar is a group of Joseph of Arimathea, the Virgin and another Mary entombing the body of our Lord, left unfinished, by *Michael Angelo*. "This, as a composition, is of the highest merit."—*Westmacott jun.* It is said that he worked at this group during the later years of his life, intending to have it placed upon his tomb.

Over the door of the *Ancient Sacristy*, which is between the S. transept and the tribune at the E. end, is the Ascension, in terra cotta, by *Luca della Robbia*, and above are reliefs by *Donatello*.

It was in this sacristy that *Lorenzo de' Medici* took refuge when he escaped the daggers of the Pazzi.

Under the altar at the E. end is the bronze shrine of San Zanobio, by *Ghiberti*. The principal compartment represents the miracle said to have been worked by the intercession of San Zanobio, the Resuscitation of a dead Child. In this tribune is a statue of St. John, by *Donatello*, and one of St. Peter, by *Baccio Bandinelli*, when young.

The sacristy between the tribune of the E. end and the N. transept is called the *Sacristia della Messa*. The bronze door and the terra-cotta bas-relief over the door are by *Luca della Robbia*: the latter is the first work executed by him in this material. The figures in marble of Children on the Lavatory are by *Buggiano*. The frieze of children, surrounded by flowers and fruit, is by *Donatello*.

The pavement of the centre of the N. transept contains a small circular tablet of marble, enclosing another smaller piece placed eccentrically. The latter, together with a plate of brass fixed near a window of the lantern of the cupola, and piereed to admit a ray of the sun, form the gnomen, constructed by *Paolo Toscanelli* (died 1482), a mathematician of eminence. It has been improved by Father Ximenes, by the addition of a graduated metal plate. One of the purposes for which it was intended was to observe the change which takes place in the obliquity of the ecliptic.

Near the door in the N. aisle, nearest the choir, is the portrait of Dante, by *Domenico di Michelino*, placed here by a decree of the republic in 1465. The poet is represented with the features and costume of the generally adopted idea of Dante, familiarised to us by Flaxman's designs. On the rt. hand are Hell, Purgatory, and Paradise, in small groups; on the l. is Florence enclosed within its turreted circle of walls; the inscription in Latin verse under it is by Politian (1490).

Over the other side door is a *wooden* omb, which seems to have been originally draped. It is supposed to cover the remains of Pietro di Toledo, Viceroy of Naples.—Another problematical tomb is of marble; it is ornamented with a cross between two eagles. Tradition gives this tomb to Conrad, the son and rival of the Emperor Henry IV.; but history rather negatives this.—Beyond is the tomb of Antonio Squarcia Lupi, the celebrated organist, erected by Lorenzo de' Medici; his bust is by *Majano*.

The *Campanile*, or bell-tower, was designed by *Giotto*, and begun by him in 1334, pursuant to a decree commanding him to construct an edifice which in height and in richness of workmanship should surpass any structure raised by the Greeks or Romans in the most palmy periods of their power. It is a tower, square on the plan, rising in the same dimensions to the height of 275¾ ft. Eng. *Taddeo Gaddi*, who had the direction of the works after the death of Giotto, considered that it would be better to omit the spire, which, according to the design of Giotto, was to have risen from the top of the present tower to a height of 50 braccia, *i. e.* 95¾ ft. It contains only four stories, of which the tallest are the basement and the topmost one. The windows in the upper story are larger than those in the two beneath. The architecture is Italian-Gothic. On the basement story are two ranges of tablets, all from the designs of *Giotto*, and executed by him, and by *Andrea Pisano*, and *Luca della Robbia*. The following are the subjects, according to Förster:—The lower range of reliefs represent the progress of the civilisation of man. Commencing on the W. side, at the end nearest the duomo, and proceeding to the rt. hand round the tower, the subjects of the lower range are as follow: 1 and 2. Creation of Adam and Eve. 3. Their first labour. 4. Jabal, "the father of such as dwell in tents, and of such as have cattle." 5. Jubal, "the father of all such as handle the harp and organ." 6. Tubal-Cain, "the instructor of every artificer in brass and iron." 7. Noah's discovery of wine. S. side.—1. Early reli-

gion, Sabianism, or the worship of the host of heaven. 2. House-building. 3. The woman provides the house with earthen vessels. 4. Man taming the Horse. 5. Woman at the loom. 6. Legislation. 7. Dædalus, as the representative of exploring and emigration. E. side.—1. Invention of navigation. 2. Hercules and Antæus, symbolical of War. 3. Agriculture. 4. Use of the Horse as a beast of draught. 5. Architecture. N. side.—The seven liberal Arts and Sciences. 1. Phidias, Sculpture. 2. Apelles, Painting. 3. Donatus, Grammar. 4. Orpheus, Poetry. 5. Plato and Aristotle, Philosophy. 6. Ptolemy, Astronomy. 7. An old man with musical instruments. Upper range. W. side.—The seven cardinal virtues. S. side.—The seven works of mercy (see these enumerated, p. 420). E. side.—the seven beatitudes (?). N. side.—The seven Sacraments, or rather six, for instead of Penance there is a Madonna and child. Over the door is the Transfiguration, by *Andrea Pisano*. These reliefs are curious, and of beautiful workmanship; but some of them are explained by conjecture only. Above the two ranges of reliefs are sixteen statues larger than life, four on each side. On the W. side are the four Evangelists, three of them by *Donatello*. The two centre figures represent Francesco Soderini, his patron, and Barduccio Cherichini, one of his most intimate friends. The latter is the famous *Zuccone*, or *Baldpate*, which, it is said, the artist preferred to all his other works. "*Parla*," exclaimed he, as he gave the last stroke of the chisel to the dumb effigy. *Donatello* worked *con furia;* and the exclamation was a burst by which the work and the master were equally characterised. The statue next the S. side is by *Gio. de' Rossi*. On the S. side are the statues of four Prophets: three by *Andrea Pisano*, the fourth by *Giottino* (?). On the E. side are four saints, the two statues in the middle are by *Donatello*, the two on the outside by *Niccolo Aretino*. On the N. side are four Sibyls, the first three to the eastward, by *Luca della Robbia;* the fourth by *Nanni di Bartolo*.

Within, the stories form finely vaulted chambers. The staircase can be easily ascended. On the summit may be seen four great piers, from which was to have risen the spire. The cost of this tower was enormous: it is calculated in the books of the Duomo that the average cost of each square braccia (say 4 ft. square), reckoning the apertures as well, was 1000 florins. The particulars are collected from coeval authorities; yet their amount is rather startling.

Two fine statues, by *Pampaloni*, have recently been erected on the S. side of the Piazza del Duomo, in honour of the architects of the Duomo, Arnolfo and Brunelleschi. They are among the best productions of modern Italian art. The conception of Brunelleschi is good; on his knee is the plan of the Duomo, and he is looking up to see it realised. Near this statue is the *Sasso di Dante*, a flagstone thus inscribed, where formerly stood a stone seat on which Dante used to sit and contemplate the cathedral.

Batisterio di San Giovanni.—The chief ornaments of the baptistery,—those to which it owes its reputation,—are the three bronze doors, executed, one by *Andrea Pisano*, and the two others by *Ghiberti*, which latter were declared by Michael Angelo worthy of being the gates of Paradise.

The gate executed by *Andrea Pisano* is the one towards the S. It was completed in 1330, as appears by an inscription which yet remains. *Giotto*, as we are told by Vasari, gave the designs. Later authorities have doubted this; yet the figures, particularly the allegorical figures of virtues in the lower compartments,—are *Giottesque* in conception and in design. Hope stretching forth her hands towards the Celestial Crown is an excellent example of Christian allegory. Above are the principal events in the life of St. John. "These compositions have a Gothic and simple grandeur." — *Flaxman*. "This work is admirable for its beautiful sentiment and simplicity, though i

must be allowed to be deficient in the mechanical excellences of sculpture."—*Westmacott jun.* "When this gate was fixed and exhibited, the event was celebrated throughout all Tuscany as a festival. The Signoria, or rulers of the Republic, who never came forth from the palazzo in state except upon the most important occasions, attended the first exposition of the works which they deemed the pride of their city. They were accompanied by the ambassadors of the then rival crowns of Naples and of Sicily; and the rights of citizenship were granted to the Pisan—he, the son of the rival republic—as the highest honour which could be awarded to him by whom Florence had been thus adorned."—*Q. Review.*

The northern and eastern gates were added (1400-1424) at the expense of the merchant-guild. The work was thrown open to general competition, and *Ghiberti, Brunelleschi, Donatello, Jacopo della Quercia, Niccolo d'Arezzo, Francesco Valdambrina,* and *Simone da Colle* all strove for the prize. In the casting and execution of the N. gate, *Ghiberti,* who is said to have been only 20 years of age when he began his work, was assisted by his father, *Bartoloccio,* and by nine other artists, all of whose names are preserved in the annals of the wardens of the baptistery. Upon this gate are displayed the principal events of the ministry of our Lord. The third, or eastern gate, and the most beautiful, represents in the compartments the leading events of the Old Testament, whilst the framework is filled with statues and busts of patriarchs, saints, and prophets of the Jewish dispensation, in bas-relief. The statues of Miriam and Judith are to be distinguished. Elegance of design is especially remarkable in the recumbent figures at the lower portion of the door. Flaxman observes as to these gates, "The criticism of Sir J. Reynolds was one indisputable proof of that great man's judgment in the sister arts. His observation amounted to this,—that Ghiberti's landscape and buildings occupied so large a portion of the compartments, that the figures remained but secondary objects, entirely contrary to the principle of the ancients."—*Lect. X.* "Ghiberti brought to this work a great knowledge of composition, a superior acquaintance with the more beautiful forms and movements of the human figure, a refined feeling for expression, and considerable powers of execution. They very far surpass the works of his predecessors in the revival of sculpture, and in many respects have not often been excelled. It is not pretended that these reliefs are free from faults. Their chief imperfection arises out of the undefined notions which then existed of the true principles that respectively govern, or should govern, composition in painting and sculpture. It is obviously out of the province of the latter art (which is confined to representing objects by defined forms alone) to attempt perspective appearances and effects which can only be truly and correctly given by aid of colour, or by the skilful distribution of light and shadow. In the work under consideration this principle is invaded. Objects are represented in various planes, and those which should be subordinate are, in consequence of the necessary relief given to them in order to define their forms, forced upon the attention, or cast shadows to the injury of more important features in the design. The number of small parts and a too great minuteness of detail are also defects in this remarkable work, and deprive it of that breadth of effect which is so admirable a quality in art."—*Westmacott jun, A.R.A.*

The design of this gate was suggested, and the subjects chosen, by the celebrated Leonardo Bruni, surnamed Aretino from his birthplace, in a letter addressed to the committee to whom the arrangement of the work was intrusted. In this letter he insists upon the necessity that the artists should be well informed in the histories, so as to represent them with accuracy. Very beautiful borderings of plants surround the S. and E. gates of the Batisterio.

The sums paid to *Ghiberti* and his

assistants for the two gates amounted to 30,798 florins, a sum which shows the exceedingly high standard by which such proficiency was measured. Groups, also of bronze, adorn the frontispieces of the three portals, all of merit. Over the S. door is the Decollation of St. John, by *Vincentio Danti;* over the eastern door is the Baptism in the Jordan, by *Andrea da Sansovino;* and over the N. door, St. John preaching to a Sadducee and a Pharisee, by *Francesco Rustici*, but executed, according to Vasari, according to designs by *Leonardo da Vinci.* Borghini considers these statues as among the best productions of modern times.

At each side of the eastern gate is a dark and shattered shaft of porphyry. It is said that, when the Florentines (1117) assisted the Pisans by guarding their city during the expedition which achieved the conquest of Majorca, they were offered their choice between two of the trophies won in the island, certain bronze gates, or two splendid columns of porphyry. The latter being selected, they were duly transmitted to Florence, covered with scarlet cloth: but, when the drapery was removed they had lost all their beauty, for the rival republicans had spitefully passed the gift through the fire, whence, as it is said, arose the proverb, "*Fiorentini ciechi, Pisani traditori.*" They are now encirled and kept together by iron bands: for the Piazza being entirely filled with water during a violent storm in April 1424, occasioned, as it should seem by the bursting of a water-spout, conjoined to an inundation of the Arno, the columns were undermined, thrown down, and broken by the fall. Above are the rusty links of the massy chain which, borne away from the Porto Pisano in 1362, were here suspended in triumph.

The Baptistery itself is in form an octagon, supporting a cupola and lantern. The external wall, of black and white marble, is a coating erected in 1288-93, by *Arnolfo.* The structure which this coating encloses is supposed by the early Florentines to have been the temple of their tutelar deity Mars, who, injured by the substitution of another patron, long continued to display his ire against his unfaithful votaries. Thus Dante introduces Jacopo di Sant' Andrea, saying,

"I' fui della città che nel Battista
Cangiò 'l primo padrone; ond' ei per questo
Sempre con l' arte sua la farà trista."
Inf., xiii. 143–145.

"Mine was the city which exchanged of yore
For John the Baptist her first guardian; he
Will always use his means to make her sad."
WRIGHT'S *Dante.*

And a statue of the god of war, formerly on the Ponte Vecchio, was supposed to have stood beneath the centre of the dome, which, in its original state was open to the sky; the lantern having been erected in 1550. Within, the 16 splendid Corinthian and composite columns, unquestionably ancient, surmounted by a range of Ionic pilasters, as well as the general arrangement of the structure, and its similarity to the Pantheon, give some countenance to the opinion of its Roman origin. On the other hand, the irregular employment of the Roman orders, and the fragments of a reversed inscription, may be considered as proofs that it was raised in a barbarous age; and the Tuscan archæologists seem inclined to consider it not older than the 6th centy. It seems clear that it was a finished building in 725, and it is evident that, whenever it was built, the architect must have had the Pantheon in his mind, so strong is the general resemblance between the two buildings. Originally, this building was not the baptistery, but the cathedral. It stood without the walls; but in those times it was not unusual for cathedrals to be so placed. When the cathedral was built St. John's became the Baptistery. At the beginning of the 13th centy. the western door was closed up, and the tribune built for the altar, which was restored in 1732. Up to 1293 the building was surrounded with graves, which are spoken of by Boccaccio; but in that year the ground around it was paved, and, owing to the accumulation of earth, the basement of steps which ran all round was concealed.

Dante speaks of this building,—"*mio bel San' Giovanni*,"—as if he delighted in it: though his mischance in breaking some part of a baptismal font, for the purpose of saving a child from drowning, occasioned one of the many unjust charges from which he suffered in his troubled life. Speaking of the cavities in which sinners guilty of simony are punished, he compares them to the fonts,—

. . . "nel mio bel San Giovanni,
Fatti per luogo de' battezzatori;
L' un degli quali, ancor non è molt' anni,
Rupp' io per un che dentro v' annegava:
E questo fia suggel ch' ogni uomo sganni."
Inf., xix. 17–21.

. . . "In St. John's fair faue, by me
beloved—
Those basins form'd for water, to baptize;
(One of the same I broke some years ago,
To save a drowning child; be this my word
A seal, the motive of my deed to show)."
WRIGHT'S *Dante*.

The portion which he damaged was some smaller font or basin conjoined to the large one. But the explanations are not very clear, and the great font itself was destroyed by Francesco de' Medici, upon the occasion of the baptism of his son Philip (1577), greatly to the displeasure of the Florentines, who carried away, as relics, the fragments of marble and of mortar. The present font was erected in 1658, but it seems to be of an earlier period, and has been attributed to *Andrea Pisano*.

The cupola is covered with mosaics, some by a Greek, *Apollonius;* others by *Andrea Tafi, Taddeo* and *Agnolo Gaddi, Fra Jacopo da Torrita, Domenico Ghirlandajo, Alessio Baldovinetti, Lippo Lippi*, and other Florentine artists. Though executed at different periods, they exhibit nearly the same style. Perhaps few masses of mosaics are so large as those which cover this cupola, and extend for some way down the walls.—A gigantic figure of our Lord in the centre, the Rewards and the Punishments of the Just and of the Wicked, the Orders and Powers of the Celestial Hierarchy, Prophets, Patriarchs, and the Bishops of Florence in the lowest range of the seven circles, enrich, while they darken, the vault above. In these frescoes appears the Lucifer of Dante with the soul "che ha maggior pena" half in his mouth.

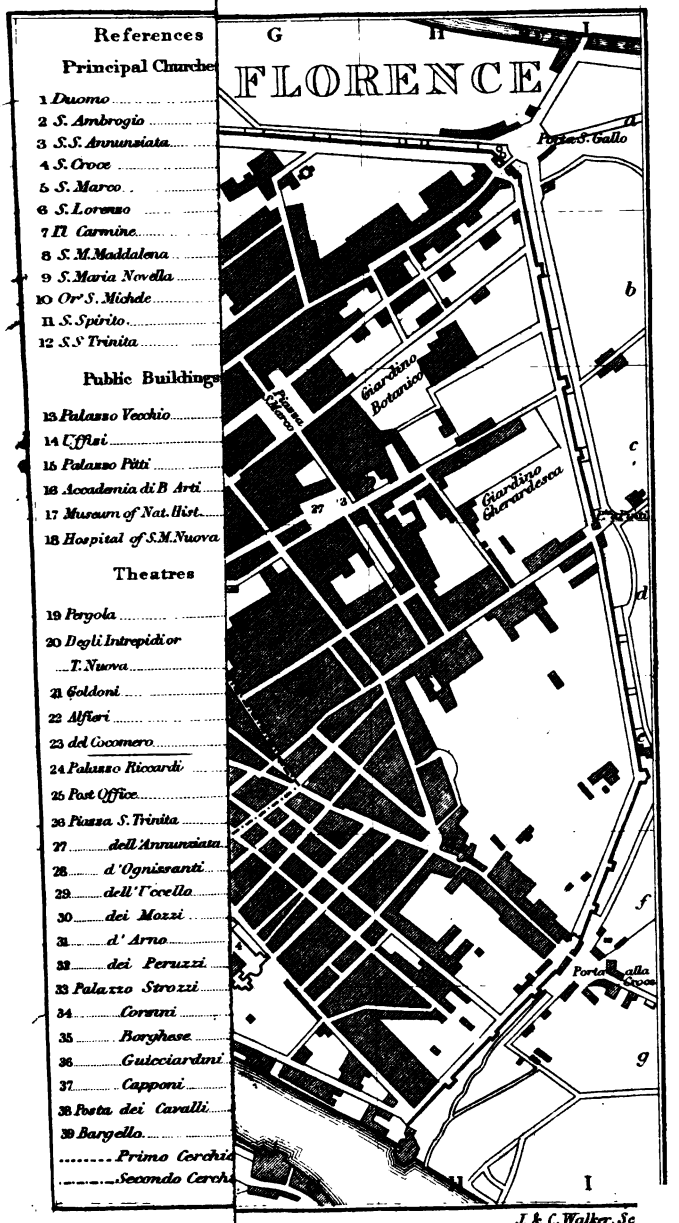
Beneath is a varied pavement (1200) of smalto; which, as at Lucca, is exactly of the same workmanship as that at Westminster Abbey. The patterns are very complicated and beautiful. The site in the centre of the demolished front is paved with marble, and a portion of the pavement is occupied by a very remarkable memorial of ancient *science*, older than the mosaic, and ascribed to *Strozzo Strozzi*, the great astrologer, who died 1048. In the centre is the Sun, surrounded by the following verse, which may be read either way, and does not make much sense any way:

"EN GIRO TORTE SOL CICLOS ET MOTOR IGNE."

This is surrounded by a zodiac ornamented with arabesques, the whole in low relief. In the centre of the sculptured Sun is a point; and it is supposed that when the stone was in its original position (for it has been moved), the rays of the Sun shone exactly upon that centre at 12 o'clock on Midsummer-day, on the feast of St. John the Baptist.

Near the S. door, and between it and the principal altar, is a statue of Mary Magdalen, by *Donatello*, of wood, smaller than life, and remarkable from its being unlike the common conception of the character. The saint is represented as worn down by penance, with no luxury of dress, her beauty gone, yet its traces left.

The noble tomb of Balthasar Cossa (John XXIII., d. 1419) bears the insignia of the popedom on the armorial shields. He was deposed in the council of Constance (1414) and Ottone Colonna, or Pope Martin V., substituted in his stead. Martin objected to the title of "Quondam Papa" here given to his predecessor, but the Florentines would not forget that their countryman had been Pope, though deposed. The tomb is in the style of the *Renaissance*. The sarcophagus is supported by Faith, Hope, and Charity; the two latter by *Donatello:* the rest is by *Michelozzi*.


References
Principal Churches
1 Duomo
2 S. Ambrogio
3 S.S. Annunziata
4 S. Croce
5 S. Marco
6 S. Lorenzo
7 Il Carmine
8 S. M. Maddalena
9 S. Maria Novella
10 Or' S. Michele
11 S. Spirito
12 S.S Trinita
Public Buildings
13 Palazzo Vecchio
14 Uffizi
15 Palazzo Pitti
16 Accademia di B Arti
17 Museum of Nat. Hist.
18 Hospital of S.M. Nuova
Theatres
19 Pergola
20 Degli Intrepidi or T. Nuova
21 Goldoni
22 Alfieri
23 del Cocomero
24 Palazzo Riccardi
25 Post Office
26 Piazza S. Trinita
27 dell'Annunziata
28 d'Ognissanti
29 dell'Uccello
30 dei Mozzi
31 d'Arno
32 dei Peruzzi
33 Palazzo Strozzi
34 Corsini
35 Borghese
36 Guicciardini
37 Capponi
38 Posta dei Cavalli
39 Bargello
Primo Cerchio
Secondo Cerchio
FLORENCE
G
H
I
a
b
c
d
f
g
Porta S. Gallo
Giardino Botanico
Piazza S. Marco
Giardino Gherardesca
Porta alla Croce
27
3
4
J. & C. Walker, Sc

All the baptisms of the city are still performed in this church, according to the ancient ritual. According to the verbal information of the registrar, the average number of baptisms is now 3500 per annum. From 1470 to 1490 the average was 2094 annually; from 1770 to 1790 it was 3355. In 1835 it was 3564. It is stated that, taking the average of months, births are scarcest in June, and most plentiful in January, February, and March. We notice this assertion, in order that those who are interested in statistical inquiries may, if they choose, examine into its accuracy.

The *Piazza di San' Giovanni* is, in fact, one with that of the duomo. The hospital of the *Bigallo* on the S. side, though modernised, shows some fine remains of Gothic, attributed to *Niccola Pisano*. The small statues in the front, facing the Baptistery, are by *Andrea* or *Niccola Pisano*. The oratory, now used as a depository for government papers, contains three statues (one being of the Virgin) by *Alberto Arnoldi* (1358); and, on the step of the altar, many figures painted by Ridolfo Ghirlandajo. Between this building and the Baptistery is the column of San Zanobio, erected in the 14th century, to commemorate a miracle said to have taken place upon the translation of his relics: a withered trunk of a tree, which was touched by his coffin, having sprouted out in leaves. Several of the houses about the duomo, though much altered, bear the marks of republican antiquity, particularly one with fine projecting shields.

In the *Guardaroba*, near the duomo, are preserved several remarkable monuments of ancient art.—The *Dossale*, or altar-table of the baptistery, is of silver, richly enamelled, and the frame-work is of delicate Gothic workmanship. It was begun in 1366, but was not completed till after 1477. *Ghiberti*, *Orgagna*, *Bartolomeo Cenni*, *Andrea del Verrocchio*, and *Antonio del Pollajuolo* were employed upon it, and the books of account, testifying the payments made to them, are yet preserved here. The table, which is about 5 ft. in height and 15 in length, is in three divisions. In the centre is a fine statue of St. John, by *Michelozzi di Bartolomeo*. Around, in compartments, is the history of the life of St. John. The tabernacle and filigree work are of great delicacy. In the portion executed by *Antonio del Pollajuolo* the countenances are remarkable for their expression. The figures, of course, exhibit a progress in style. The altar-table is only used on the annual festival of the patron Saint. —A rich silver crucifix (about 1456), by *Betto di Francesco Betti*, a Florentine, *Milano*, the son of *Domenico Bei*, and *Antonio del Pollajuolo*.—A pastoral staff of the same period, with the Virgin, St. John, and other figures.—A mosaic diptych of Greek workmanship of the 11th century. It had been preserved in the Imperial Chapel of Constantinople, and was sold to the baptistery towards the end of the 14th century, by a Venetian lady, Nicoletta de Grionibus. Her husband had been chamberlain to the Emperor John Cantacuzene. The figures are small, and the workmanship is fine and delicate: the tesserœ of the mosaic are microscopic, and are so well put together as almost to have the effect of miniature. As far as design is concerned, this diptych is the finest specimen of Byzantine art now existing. The setting is evidently of much later date than the compartments. The Guardaroba also contains many early paintings of the school of Giotto.

Or' San' Michele. This building should be viewed with the remembrance that the part which is now a church was originally a market-place, and that the upper part was a granary. From this latter destination the building derives its name, "Horreum Sancti Michaelis." Erected by *Arnolfo* in 1284, by order of the Signoria, the basement, then an open loggia, contained a picture of the Virgin, by *Ugolino Sanese*, which, having in 1291 performed sundry miracles, became the object of great veneration. About 1337 it was determined to consecrate this portion of the edifice, which was thereupon faced with stone and embellished by *Taddeo Gaddi*—if, indeed, it we

not entirely altered according to his designs—and a chapel was erected around the painting. The crowds who visited it disturbed the market-people; and the Signoria, having determined to convert the whole lower story into a church, under the direction of *Andrea Orgagna*, the openings of the arches of the loggia were closed up. This sanctuary commanded so much veneration, that, in the year of the great plague, described by *Boccaccio*, 1348, the offerings amounted to 35,000 golden florins. The two upper stories, however, continued employed for their original purpose until Cosmo I. in 1569 converted them into a depository for the public archives, and as such they are still employed.

The statues with which the exterior is adorned are among the best productions of the ancient Florentine school, and were erected at the expense of various trading guilds. Beginning at the eastern side, and moving round to the l., they stand in the following order: St. Luke (*Giovanni di Bologna*), by the advocates and notaries. St. Thomas with Christ (*Andrea del Verrocchio*), by the Mercanzia. St. John the Baptist (*Ghiberti*), by the Arte de' Calimala, or drapers. On the S. side, St. John the Evangelist (*Baccio di Montelupo*), by the silk-merchants; St. George (*Donatello*), by the sword-makers and armourers—a masterly production. "Donatello's marble statue of St. George is a simple and forcible example of sentiment; he stands upright, equally poised on both legs, his hands resting on his shield before him. Michael Angelo, after admiring this statue some time in silence, suddenly exclaimed 'March.'"—*Flaxman.* St. James (*Nanni di Banco*), by the furriers. St. Mark (*Donatello*)—greatly admired by Michael Angelo, who is said to have addressed the statue with the query, "*Marco, perchè non mi parli?*" On the W. side, St. Eloy (*Nanni di Banco*), by the blacksmiths, who have universally adopted the Bishop of Tournay as their patron saint; he is the protector at this day of the Worshipful Company of Blacksmiths in London.—St. Stephen (*Ghiberti*), by the wool trade; so much admired, that the artist thereby procured an order from the money-changers or bankers for the St. Matthew in the next niche. This niche had been assigned to the bakers, who had proposed to adorn it with St. Lawrence; but, being a very poor company, they resigned the post to the more opulent community. "Ghiberti's St. Matthew wants the severe chastity of the apostolic character, and the head is inferior to those in the spandrels of his gates; the attitude also is affected, and the drapery unnatural. His talents were better suited to the elegance and delicate finishing of smaller works."—*Flaxman.* N. side, the next niche originally contained Donatello's St. George, which explains why there is a bas-relief by Donatello, referring to St. George, below it. It is now filled with a statue of St. Luke, attributed to *Mino da Fiesole.* In the next niche is placed a group of four saints, whose names are not known, by *Nanni di Banco*, forced into their present ill-adapted site by his master, Donatello, with the aid of amputations performed on the figures. St. Philip, appertaining to the shoemakers, also by *Nanni di Banco.* Lastly, St. Peter, placed by the butchers, by *Donatello.* Of the plates of majolica, or circular tablets of earthenware, by *Luca della Robbia*, representing the emblems or ensigns of the trades, and inserted in the walls, only two remain.

The windows of the church are exceedingly beautiful. The arches are circular, but the tracery flows in intersecting curves with delicacy and grace; and the niches or tabernacles are in the best style of Florentine Gothic, of which they exhibit the peculiarities. All these are from *Orgagna's* designs. A gentleman of great taste, William Hamilton, Esq., some years ago proposed to have this building modelled in alabaster, and it could be well represented by this mode.

The interior (to which the principal entrance is on the W. side), as might be expected from its original destination, has not the usual architectural arrangement of a church. The plain

and massy piers which divide it into two corridors or aisles are suited to the market. The frescoes by *Agnolo Gaddi, Jacopo di Casentino*, and *Andrea del Sarto* have been whitewashed. Some portions of the stained glass yet remain. It is rich and harmonious in colour.

The pride of the church is the tabernacle of white marble, constructed, for holding the miracle-working picture, by *Orgagna*, 1348-1359, with offerings made during the great pestilence. Surmounted by a statue of St. Michael, it rises nearly to the roof, and a staircase within leads to the interior of the canopy. Arabesque patterns are formed by the richest marbles being inlaid in a fine mosaic work, enhancing the delicate white ground; and occasionally bright colours are produced by bits of glass placed over foil. The interior of the vaulting of the canopy is mosaic. Every inch is finished with elegance. It is profusely adorned with sculpture, of which the following are the subjects. In front of the shrine two bas-reliefs, —the Marriage of the Virgin and the Annunciation, "the first exquisite, and like Angelico," *R.*—fine. At the S.W. angle, supporting the column, are two grand heads of prophets, and three virtues,—Patience, Fortitude, and Perseverance. On the S. side are the Nativity and Offering of the Wise Men. In the first, the shepherds, seen in the distance, are most characteristic of Orgagna. Between these two bas-reliefs is Charity, or Divine Love; and at the S.E. angle, Humility and Chastity. On the E. side are the Presentation in the Temple, with Simeon and Anna; and the Angel appearing to Joseph, and bidding him flee into Egypt. At the N.E. angle Docilitas (a beautiful figure), Prudentia, and Solertia. On the N. side is the Birth of the Virgin: next to it, in the centre, is Faith, the least satisfactory of all the heads: then Christ teaching in the Temple when twelve years old. "The story is told most marvellously. The head of the principal figure is broken, but the body is full of expression: some small figures lean forward most earnestly to listen; one, curiously enough, playing on a psaltery."—*R.* At the angle are Obedience, Justice, Devotion. There are also two heads of prophets at each angle. "The angels round the central picture are very characteristic of Orgagna."—*R.* The grand composition behind, the Death and Assumption of the Virgin, with the name of the artist and the date 1359 inserted, cannot be seen from below. It needs a ladder. The sculptor has here, according to Vasari, introduced his own portrait in the elderly Apostle, with shaven beard and a hood wound round his head.

The church also contains, over the principal altar, a fine pietà by Orgagna. A marble statue of the Virgin and Child, formerly in a niche on the outside, by *Simone da Fisole*. A group in marble of the Virgin and Child and S. Anna, by *Franc. di S. Gallo*. Owing to the Florentines having successfully risen against the tyranny of the Duke of Athens on the 26th July, 1343, they erected in this church an altar to Sta. Anna, whose anniversary is on that day. And there is still a procession of the Arti or trades, with banners, to this church on that day.

The exterior of Or' San' Michele was dilapidated, but it is now repaired (1846).

Santa Croce, the principal church of the Black or Observatine Friars in ancient Florence. St. Francis sent his earliest colony to this city in 1212, who, after some migrations, were placed in this magnificent building, of which the first stone was laid with great pomp in 1294. *Arnolfo* was the architect. It is 460 ft. long and 134 ft. wide across the nave and two aisles. Almost from its foundation this church became the favourite place of interment of the Florentines; and it has been called the "Westminster Abbey" and the "Pantheon" of Florence.

In the front of the church a few bases of dark marble mark the beginning of the façade, which Castilio Quaratesi, who was not one of those "who build a church to God and not to fame," would have completed from

design by *Baccio di Agnolo*, had he been permitted to place his arms on the building: but the "Operai" (the council of works) refused permission. In a niche over the principal door stands a bronze statue by Donatello—St. Louis Bishop of Toulouse. Above, in a circle, are the letters I. H. S., remarkable as having been placed there by St. Bernardine of Siena after the plague in 1437. He was the inventor of these initials to denote the name and mission of our Lord. Having remonstrated with a maker of playing cards, which then were illuminated, upon the sinfulness of his calling, the man pleaded poverty, and the needs of his family. "Oh," replied the saint, "I will help you;" and writing the letters I. H. S., he advised the card-maker to gild and paint these upon cards, and sell them; and they took greatly. St. Bernardine then travelled the country, putting up I. H. S. wherever he went; and thus these initials may afford a criterion of antiquity.

The steeple of Sta. Croce, recently erected at an expense of 10,000 scudi, is a monument of bad taste, and entirely out of keeping with the style of the church. It was originally begun according to a design of *Baccio Bandinelli*, at the expense of *C. Quaratesi*, but remained unfinished for the same reason as that which stopped the façade.

Interior. In the front is a fine round window with stained glass, representing the Descent from the Cross, by *Ghiberti*. The pavement is strewn with sepulchral slabs. Many of the earlier are in very low relief; these effigies are interesting from the costume. Others are inlaid with coloured marbles. The tomb of John Ketterich, or Kerrich, successively Bishop of St. David's, Lichfield, and Exeter, and who, sent upon an embassy by Henry V. to Pope Martin V., died shortly after his arrival in Florence, 1419, is nearly in the centre of the church, and the inscription is very legible. Few, however, of the names in this pavement have much interest beyond the walls of Florence, excepting, perhaps, that of Giovanni Magalotti (d. 1377). When the Florentines, hitherto so devoted to the papal see, declared war against Gregory XI., allying themselves with the "Roman republic" (1375), in defence of liberty, they appointed a "board," consisting of 8 members, called the *Balia della Guerra*, whom the common people called the *Otto Santi*, while the pope, less decorously, styled them the *Otto Diavoli*. Magalotti, who was one of these Otto Santi, died in office, and was honoured by a public funeral.

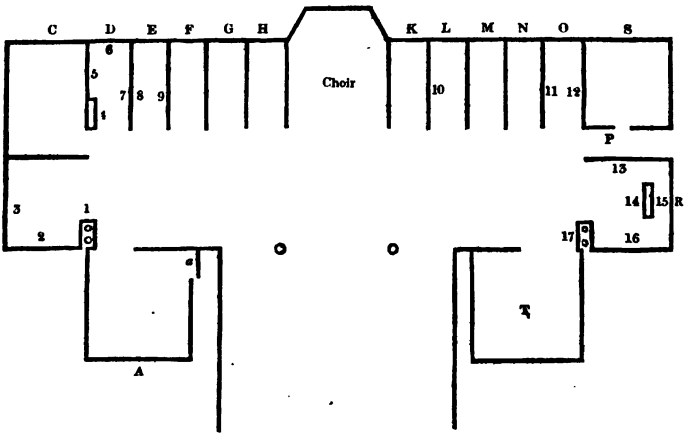
Beyond the second altar, in the aisle on the rt. hand when entering, is the tomb of Michael Angelo Buonarotti. The three sister arts, Painting, by *Battista Lorenzi*, Sculpture, by *Cioli*, and Architecture, by *Giovanni dell' Opera*, appear as mourners. His bust, by *Lorenzi*, was considered a most faithful likeness. The figure of Architecture is the finest: that of Painting was originally intended for Sculpture, and was to have stood in front of the sepulchre; but Michael Angelo's family, when the tomb was in part executed, remonstrated against this arrangement, as they considered that his peculiar excellence lay in sculpture, which should, therefore, have the post of honour; and the statue was accordingly transformed, though not so completely but that some signs of her original destination remain. It is said that M. Angelo chose the position of the monument himself, in order that, when the great doors of the church were open, he might *see* from his tomb the cupola of the cathedral. A better reason is that the vault and chapel belonged to the Buonarotti family. At the third chapel is Christ bearing his Cross, by *Vasari*. Then come the monuments of Buonarotti the antiquarian, and Micheli the botanist. Between this and the next chapel is the monument to Dante, by *Stefano Ricci*, so disproportional from its huge size to the rest; it was erected at public expense in 1829. On the rt., Italy points with triumph to him; on the l., Poetry leans on his sarcophagus mourning. Beyond the fourth chapel is Alfieri's monument, by *Canova*, erected at the expense of the Countess of Al-

bany; and beyond the fifth, that of Machiavelli, by *Innocenzo Spinazzi*, erected in 1787, from a subscription set on foot by the Earl of Cowper: beyond the sixth, Lanzi's, by *Gius Belli*. Further on is the tomb of the Cavalcanti, with St. John the Baptist and St. Francis, by *Andrea del Castagno*, and the Annunciation, by *Donatello*. Beyond the side door is the monument of Leonardo Bruni, surnamed Aretino, from his birthplace, Arezzo.—"He was the first who replaced the rude structure of periods by some degree of rhythm, and introduced his countrymen to something more brilliant than they had known before; though even he is not quite as polished as a fastidious delicacy would require. Aretin's history of the Goths, which, though he is silent on the obligation, is chiefly translated from Procopius, passes for his best work. In the constellation of scholars who enjoyed the sunshine of favour in the palace of Cosmo de' Medici, Leonardo Aretino was one of the oldest and most prominent. He died at an advanced age in 1444, and is one of the six illustrious dead who repose in the church of Santa Croce. Madame de Staël unfortunately confounded this respectable scholar, in her *Corinne*, with Pietro Aretino: I well remember that Ugo Foscolo could never contain his wrath against her for this mistake." —*Hallam*. The monument is by *Rosselini*. Above is a fine bas-relief of the Virgin by *Verrocchio*. On the opposite side of the church, to the l. on entering, are—the Descent from the Cross, by *Ang. Bronzino*;—the monuments of Filicaia and of Galileo: the tomb, the bust of Galileo, and the statue of Astronomy, are by *Foggini*, 1787; the statue of Geometry is by *Ticciati*; the whole at the expense of his pupil Viviani. Monument of Signorini, member of the imperial council under Leopold, with a figure of Philosophy weeping, *Ricci*. Christ and St. Thomas, *Vasari*. The tomb of Marsuppini, by *Desiderio da Settignano*, exhibits the last step from mediæval to modern Italian art. The tombs of this class and era are of a very uniform type—a sarcophagus, approaching to the antique in general form; a recumbent figure; and, above, a medallion usually with the Virgin and Child. Marsuppini (b. 1399, d. 1453), chancellor or secretary of the republic of Florence, and one of the protégés of Cosmo de' Medici, enjoyed, while living, a high reputation for eloquence and ability. The descent of the Holy Spirit, *Vasari*.

The upper end of the church is not in its original state, having been altered by *Vasari*. It consists of a series of chapels, some of which contain some remarkable frescoes by early masters, though many have been effaced. In order to explain their contents more clearly, we have inserted a sketch of the ground-plan; referring to which, we will point out the principal objects of interest.

Beginning in the N. transept, A is the *Capella Salviati* (now *Aldobrandini Borghese*), which contains in the recess *a* a modern tomb of a lady of fine features and sweet expression, the Polish Countess Zamoiska; it is by *Bartolini*, and is in contrast with the old simplicity of manner. B is the Capella di SS. Ludovico e Bartolomeo; at 1 is the monument belonging to the Bardi family. It corresponds in style of architecture with that of the Silvestro Chapel, D 4; but its sculptures are rude. "The bold spring of the lowest part of the canopies of both, and the diminishing proportion of the upper part, gives them peculiar lightness."—*R.* At 2 is a marble door with a Madonna and Child, attributed to *Giotto*, but both are poor. "They seem to have been painted for this place, which they fit exactly; if they had been so placed by Giotto, Vasari would have mentioned them."—*R.* At 3, over the door, is *Donatello's* Crucifix, but shut up. It was one of his early works: and, being proud of it, he showed it with exultation to Brunelleschi, who told him, "che gli pareva che egli avesse messo in croce un contadino," "that he had placed on the cross a figure of a peasant rather than a representation of Christ, whose person

GROUND PLAN FOR EAST END OF SANTA CROCE, FLORENCE.



was of the greatest possible beauty, and who was in all respects the most perfect man that was ever born."—The sequel will be hereafter told at S. Maria Novella. C, the *Capella Nicolini*, is rich with fine inlaid marbles of many colours. Around the walls are grand statues of Moses (something like that by Michael Angelo on the tomb of Pope Julius II.) and Aaron — Humility — Modesty taming a Unicorn—Prudence, by *Francavilla*. The fresco Sibyls, by *Franceschini* (*Il Volterrano*, about 1560), are fine. *Bronzino* has a majestic picture here, the Coronation of the Virgin, interesting as being left unfinished by the death of the artist. The Assumption of the Virgin by the same hand is also good, though too dark and heavy in colour. D, *Capella S. Silvestro;* at 4 is the tomb of Bettino (Ubertino) de' Bardi, with the fresco of *Giottino* mentioned by Vasari. The upper part is now destroyed, having been repainted. Nothing remains but the single figure of Ubertino, and this is solemn and expressive, and looks like a portrait; but, in point of art, it is decidedly inferior to Giotto. The outline is harder, and the realisation less complete."—*R.* At 5 is Christ laid in the Sepulchre, "given by some to *Giottino*, but there is internal evidence that it is not his. It has, however, been dreadfully repainted, which makes it more difficult to judge, but it is more like *Taddeo Gaddi* than any one else. It particularly resembles the picture of the same subject attributed to him in the Accademia, both in conception and details, especially in the tomb, which in both is inlaid with marble panels of various colours, painted with great brilliancy and little success. In the centre of the tomb is a medallion with a female head, in the peculiar white head-dress, bound under the chin, of which Taddeo Gaddi is so fond."—*R.* At 6, on each side of the altar, are St. Romulus and S. Cenobius, half effaced. At 7 are three frescoes by *Giottino*, from the life of S. Silvestro. "They are half effaced, and difficult to make out: in the highest, he is either baptizing or boiling somebody in a great caldron; I think the former. In the next, which is more important, an ox is kneeling to him, while a Madonna (?) looks on from a throne, with a saint on each side. In the lowest he takes a dragon by the nose, in the midst of a ruined city, and

blesses the people. The plants which grow in the fissures of the rent walls, and these fissures themselves, are a very pretty bit of naturalism, as near the thing as can be found of this period. These frescoes are agreeably grouped, and remind one of Giotto, in a way most disadvantageous to Giottino, whose heads are at once more finished and have less life. He has, however, much power, and the expression of death in one or two of the bodies is true and fine."—*R.* E, *Capella dei Pulcie Beraldi*, also called *Capella dei Santi Martiri*, contains frescoes, according to the guide, by *Bernarno Daddi* (*?*). They appear ancient, and in some respects are interesting. The indignation and virulence of the Pharisee seizing St. Stephen (in the martyrdom of St. Stephen at 8) is well given, and there is energy throughout. The stones are placed as by F. Bartolomeo on St. Stephen's head: but the Martyrdom of St. Lawrence, at 9, is vulgar, and all the drawing of both frescoes is hard and crude. Over the altar, first comes the picture of 40 martyrs, a mere daub, and above this is a Luca della Robbia, "which may, perhaps, be taken as the fairest, because the most finished, example of the entire impropriety of this mode of working. It is in high relief, and completely coloured, the prevalent colours being a blue verditer, pale, raw, and yet dead; and an equally valueless and intrusive green. The flesh is clay colour. The design is not equal to Robbia's usual work, but the Madonna is very sweet, and by a great effort of imagination, in getting rid of the colour, fine qualities show throughout. There is a nasty brown colour, also, in large spaces."—*R.* It is remarkable for the disagreeableness of its colour, yet the expression is sweet. The two chapels, D and E, each contain fine painted glass. In the next three, marked F, G, H, there is nothing worthy of notice. The choir retains the lofty prolonged octagon termination, with the walls and roof coated with frescoes and richly coloured glass. Behind the high altar are frescoes by *Agnolo Gaddi*, representing legends connected with the history of the Wood of the Cross from Adam to Constantine. K, *Capella dei Bardi della Liberta.* "Behind the altar is a most interesting picture, always kept covered and in a dark place. It is *Cimabue's* portrait of St. Francis, of which Vasari says, 'Lo ritrasse (il che fu cosa nuova in que' tempi) di naturale come seppe il meglio.' The saint is standing, the face drawn full front, and very much in the Greek manner; it is much harder and more rude in drawing than the Madonnas of the Academy and Sta. Maria Novella, and more rigid, yet with greater power and expression. The face is emaciated and severe, the corners of the mouth drawn down, the stigmata round and dark. Round the picture is a most interesting series of 20 small paintings, treated in a quaint, forcible, and delightful way, and rich in movement and composition. They, however, appear more archaic than those of the Uffizi picture, though, on the other hand, the central figure is, there, far more rude than the St. Francis. His receiving the stigmata is not here, unless it be at the top, which is concealed by the curtain; or unless, indeed, it be one on the l., in which a crucified figure is extended on the ground, and the saint standing seems touching it with a rod. On the other side he is driving out the devils from a number of possessed persons, the former flying away in little black spider-like shapes, as represented by F. Bartolomeo. The other histories seem highly mystical."—*R.* L, *Capella Peruzzi*, recently purchased by the Bonaparte family, contains the tomb of Charlotte Bonaparte, daughter of Joseph, ex-King of Spain (who married the brother of the present President of France), who, with his wife, are also here interred, and of a child of the Prince of Canino. It is by *Lor. Bartolini.* Over the altar is an *Andrea del Sarto*, entirely spoiled by retouching. At 10 is *Giotto's* fresco of the Death of St. John, lately uncovered from under a coating of whitewash; a similar fresco is still covered on the opposite wall. "Herod

and two other persons are sitting at table under a canopy, of which the form is the same with Giotti, whether it be the roof of a manger, or the palace of Herod the king. A musician on the l., playing on the violin, is a beautiful figure, very like Perugino's treatment of similar subjects, and full of the same subdued feeling. The Herod, also, is very grand, though perhaps not a good ideal of Herod, for he is calm, kingly, and free from appearance of evil passion. Herodias sits on the extreme right; the face is nearly gone, but seems to have been made wicked and sensual. Her daughter kneeling presents her with the head. In the centre of the picture the daughter is dancing, or at least moving softly, while she plays the lyre, and a soldier brings in the head of St. John. The two actions are thus curiously involved—the soldier comes in between the musician and the dancing maiden, who is immediately repeated on the rt. giving the head to her mother. The second figure of her is exceedingly ugly, and the likeness of her mother wonderfully kept; but the figure with the lyre is fine, and would have been beautiful, but that the shaded side of it is in colour so nearly the same as the background, that it is lost in it, and hence half of the face looks like a badly-drawn profile. The faces of the musician and of Herod are worthy of any period of art. The draperies are, however, somewhat clumsier, rounder, and less felt, than those of the Campo Santo at Pisa."—*R.* In the chapels marked M, N, there is nothing to note; whitewash covers the frescoes of Giotto. In the *Capella Morelli*, marked O, are strange legendary representations by the Giotto school. At 12, St. Michael and a Dragon, much in the manner of Spinello Aretino; and at 11 is some legend of an ox in a cavern at the top of a mountain, &c., but it is difficult to form any opinion as to their merits, as the chapel has no window, and is therefore nearly pitch-dark. In P, the passage leading to the chapels and to the sacristy, are many works of the Giotto school, "but none to be depended upon, as either his or of anybody else of his school in particular; but many of them are good, and all traditionally valuable. The most interesting is the Crucifix, asserted to be that sent by Margheritone to Farinata degli Uberti, after his defence of Florence. The honour is disputed by a Crucifix in the sacristy. There are two inferior works of Angelico in this passage."—*R.* In the chapel S, called *Capella dei Medici*, and also *del Noviziato*, is an altar-piece of Luca della Robbia, and many interesting works of the Giotto school. The sacristy is rich in decorations, and little altered from what it was in old times, except that the paintings by *Giotto*, which ornamented the doors of the presses, have been removed. A fine altar-piece and many frescoes decorate the chapel, attributed to *Taddeo Gaddi*. The borders to these frescoes are in arabesque. R is the *Capella dei Baroncelli*. At 13 are the best *Taddeo Gaddi* frescoes in Florence. At 14 is a work of *Bandinelli*, which conceals a tempera picture at 15, by *Giotto*, inscribed with his name. At 16 is a noble fresco, the Assumption of the Virgin, attributed to Ghirlandajo, but doubtful. At 17 is a monument like that in the opposite transept; the statues are partly by *Niccola Pisano*. The chapel of the Holy Sacrament, T, contains the monument of the widow of the last Pretender of the House of Stuart, the Countess of Albany, who died at Florence in 1825, by *Santarelli*. It is in imitation of the cinquecento style, and is pleasing. In this chapel *Vasari* has painted on wood the *Cenacolo*, or Last Supper. Two statues by *Luca della Robbia*, of St. Dominick and St. Bernardino, are very fine specimens of his style, but they have a porcelain brilliancy.

One work of art of great excellence remains to be noticed, the pulpit, by *Benedetto da Majano*. It is of red and white marble. The fine bas-reliefs are,—Pope Honorius confirming the Regulations of the Order; St. Francis walking uninjured through the fire before the Sultan; St. Francis receiving the Stigmata; the Death of the Saint;

the Martyrdom of Five Brethren of the Order in Mauritania. Underneath are five figures, Faith, Hope, Charity, Fortitude, and Justice. The architecture is in the cinque-cento style.

Many of the glazed terra-cottas by *Luca della Robbia* are on the walls of the corridors of the conventual buildings. The *smaller refectory* contains a fine painting by *Giovanni di San Giovanni*, the Miracle of the Loaves and Fishes: the artist has introduced his own portrait, clad in a red garment. This chamber accommodates all the friars who now live in the convent; and, being much impoverished, they have let out the *great refectory* as a carpet manufactory. Yet here are two very large and well-preserved frescoes, by *Giotto* and *Cimabue;* one of the Last Supper, the other of the Tree of St. Francis, of which our Lord is represented as the stem. The cloisters are interesting; almost every stone bears a memorial, an armorial bearing, or an inscription. The recent epitaphs are mostly in Italian, which is too diffuse for the lapidary style. It is also satisfactory to observe, considering the reproach of nuptial infidelity so often cast upon Italian ladies, that every one here interred has been a model of conjugal purity and affection, which we may take on the best testimony, that of the disconsolate widower; but as it can hardly be probable that the good alone have died, we may presume that a similar character is due to the survivors. The youth of a large proportion of the deceased is remarkable. The paintings of the life of St. Francis are not without interest. The inner cloister contains the sepulchral chapel of the Pazzi, built by *Brunelleschi* in 1420, and showing remarkable correctness in its classical details, as well as originality in their combination. This chapel contains the four Evangelists, and the Apostles, &c., in terra cotta, by *Luca della Robbia*, and angels in marble by *Donatello*. Two or three *open* monuments, like those at Verona, stand near the wall. Among the ancient monuments, that of Francesco Pazzi is attributed to *Nino* son of *Andrea Pisano*, and that of Gastone della Torre, patriarch of Aquileja, to *Agostino da Siena*. Another tomb is of ruder workmanship, with a species of Byzantine character. That of Alamanni de' Caraccioli, 1337, stands out boldly. The artist is unknown.

The *Piazza of Sta. Croce* is regular and spacious. On the rt.-hand side, when looking to the church, is the *Palazzo of Niccolo della Antella*, the lieutenant or deputy of Cosmo II. in the academy of design. It is covered with frescoes, remarkable, besides their elegance, for their having been executed in 27 days, in 1620. The subjects are mythological and allegorical; faded, but of merit, being by the best artists who flourished at that period.

The democracy of Florence was founded in the Piazza di Santa Croce, in the year 1250. The government of the state had been vested by Frederick II. in the Ghibelline nobles, to the exclusion of all others. This oligarchy imposed heavy taxes; and the Uberti in particular had given great offence by their pride. A sudden tumult arose; and the goodmen, as they are styled by Villani, assembled here, with the determination of taking the power into their own hands, which they accomplished without the slightest resistance. Having made themselves *people*, according to the expressive term of the Chronicles, and forcibly rendered by Hallam as "a resolution of all derivative powers into the immediate operation of the popular will," they elected Uberto di Lucca as *Capitano del Popolo*, and twelve military chiefs, or *Anziani del Popolo*, the leaders in arms of the citizens. Up to this period the Florentines were subject to the Emperor: with this revolution began their democracy.

Santa Maria Novella was the first colony of the Preaching Friars in Florence. St. Dominick, the founder of this celebrated order, in the same year (1216) in which his institution was confirmed by Honorius III., having been previously approved by Innocent III., sent a small detachment of friars to Florence. In about 1222 they were, after some removals, located in a small

but very ancient church, then standing without the walls of Florence, the site of which is now included within the present magnificent edifice. The spacious church, two large cloisters, and several smaller quadrangles, sacristy, refectory, and chapter-house, are spread over the area granted by the magistracy and people.

The façade of the church is completed—a rare thing in Florence. It is composed of compartments of white marble and serpentine. This façade is the most modern portion; for, though begun in 1348, it was not finished till 1470. As it now stands, it is from the designs of *Leon Batista Alberti*. Inserted in the front are two curious astronomical instruments, placed there by the Padre Ignazio Danti, astronomer of Cosmo I.—a quadrant dial (1572) and an armillary dial (1574). The use of the first is expressed in an inscription on the E. side of it. The ships introduced in the front are supposed to have been the device of the Rucellai family, who defrayed great part of the expense. The wall of a cloister extending from the front is composed of arches, each containing an ancient tomb, like those at Pistoia and Lucca. These were executed about 1300, at the time when tombs were made in imitation of the ancient sarcophagi, and when, as at Pisa, the ancient tombs were used again. From these tombs the neighbouring street has acquired the name of Via degli Avelli (street of the tombs).

The church, begun in 1279 from the designs of *Frà Ristoro* and *Frà Sisto*, lay brothers of the order, is Gothic. The campanile, a fine tower with a spire in the Romanesque style, is attributed to the same architects. The building was carried on by *Frà Borghese* and *Frà Albertini*, and completed in 1357 by *Frà Giovanni*, *Brachetti da Campi*, and *Frà Jacopo Talenti da Nipozzano*, all members of this community. Michael Angelo gave to this church the title of his bride. The church is 322 ft. long, 88 ft. wide across the nave and aisles, and 203 ft. through the transepts. The arches, which rest on the columns dividing the nave from the aisles, are of varying span; those in the middle are larger than those nearer the façade; and these last are larger than those nearest to the high-altar. The architectural decorations of the altars and chapels were added by Vasari and others, by the direction of Cosmo I.

There is much splendid stained glass in this church, particularly in the circular window of the façade, containing the Virgin surrounded by the angelic host. Over the principal door is a crucifix attributed to *Giotto*. This church stands N. and S., the high altar being at the N. end. In the aisle on the rt. hand, when entering by the S. end, are the Annunciation, by *Santi di Tito;* St. Peter Martyr (on a pilaster), by *Cigoli;* the Raising of Lazarus, by *Santi di Tito;* and the beautiful monument by *Bernardo di Matteo da Settignano*, of the Beata Villana, who was widow of Pietro di Rosso, and who, having died in 1360, acquired a reputation of sanctity, and, as a saint, was venerated by the Florentines, though she was not finally canonised till 1824. It is remarkable that the novelist Sacchetti, her contemporary, in a very singular letter or essay, in which he blames the indiscreet devotion of the common people, expressly adduces her example as one of veneration misapplied. She is represented as sleeping in perfect tranquillity, perhaps in death: above are two angels of extreme beauty, with a scroll upon which a very short epitaph is inscribed. At the end of the transept, which is on the rt. hand when looking towards the high altar, in a place raised above the level of the pavement of the church, and between the *Capella dei Rucellai* and that of *de' Bardi da Vernio*, is the celebrated picture of the Virgin seated on a throne with the infant Saviour on her lap, larger than life, upon a gold ground, with six angels around, by *Cimabue*. It shows a marked improvement in drawing beyond the art of the time, and, when produced, it excited the highest admiration. While the painter was employed upon it,

Charles of Anjou passed through Florence, and was taken to see it; none had then seen the picture, but, profiting by the king's admission, all Florence followed; and, such was the wonder excited and pleasure given by it, that the quarter in which Cimabue lived acquired the name of *Borgo Allegri*, which it long retained. When completed the picture was carried from Cimabue's house to the church in triumphal procession. Here, on one side, is Sta. Lucia, by *Ridolfo Ghirlandaio;* and, on the other, the Martyrdom of St. Catherine, *Buggiardini:* some of the figures in the latter picture are attributed to Michael Angelo. In the *Capella di Filippo Strozzi* (which is that next to the high altar on this side), behind the altar, is the Tomb of Filippo Strozzi, by *Benedetto da Majano*. It is in the cinque-cento style: the group in the centre, Angels worshipping the Virgin and Child, is arranged with the simplicity and formality of an early picture. Great sweetness of expression, and finish, distinguish this work. It was this Filippo Strozzi who built the Strozzi palace. Here are frescoes by *Filippino Lippi*, 1486. On the ceiling, Christ, the four Evangelists, and St. Antony. On the walls apocryphal miracles of St. John and St. Philip; on the l. St. John raising Drusiana from the dead; on the rt. the expulsion of the dragon from the temple of Mars by St. Philip.

"The choir is entirely painted in fresco, by *Dom. del Ghirlandaio*, but cannot well be seen even at the best time (about 9 A.M., when there is a little reflected light from two upper windows before the curtains are drawn) on account of a huge wooden altar erected in front of them, and which almost walls them up. Nevertheless, they well deserve more than one visit by any one interested in the progress of art. In these works there is a great step forward in shaking off the dry shackles of earlier art, and much naïveté and originality. The portraits of contemporaries, introduced in all these subjects as spectators, are particularly interesting, as well for their great character as their exceeding beauty and simplicity, particularly in many of the females. To the student in art also these frescoes are particularly interesting, Ghirlandaio being perhaps more facile in execution than any other of the frescanti."—*C. W. C.* These frescoes were executed at the expense of the families of *Tornabuoni* and *Tornaquinci*, to supply the place of others by Orgagna, which had become decayed. Michael Angelo was the pupil of Ghirlandaio, and some portions of them are traditionally reported to be by his hand. The subjects of these frescoes are—on the rt.-hand wall on entering the choir, the history of St. John the Baptist; on the l. hand, that of the Virgin. Beginning at the lowest painting on the rt. of the spectator, in the first series, the subjects stand as follows:—1. The Angel appearing to Zacharias in the Temple. This fresco contains portraits of many of the painter's contemporaries. The four half-length figures conversing together at the side of the picture on the l. hand of the spectator are as follow:—the first, in the dress of a canon, is Marsilio Ficino; the second, with a red cloak and a black band at the neck, is Cristofano Landino; the figure turning to him is Gentile de' Becchi, Bishop of Arezzo; and between these two last, raising his hand a little, is Politian. Here are also the portraits of the whole family of Tornabuoni. 2. The Salutation: the single figure, followed by two attendants, who walks behind Elizabeth, is Ginevra de' Benci, celebrated as one of the beauties of her time. 3. The birth of John the Baptist: it contains a beautiful whole-length female portrait. 4. Zacharias declares the name of the child. 5. Preaching of John. 6. Baptism of Christ. 7. The feast on Herod's birthday, and the dancing of the daughter of Herodias. On the opposite wall, beginning with the lowest picture on the l. hand of the spectator:—1. Joachim driven out of the Temple, his offering not being received on account of his being childless in Israel. Here, the four figures on the side nearest the

window are portraits: the old man in a red hood is Tommaso, the painter's father. The one with his head uncovered, with his hand on his side, and wearing a red cloak over a blue tunic, is the painter himself. The figure with a black head of hair and thickish lips is Bastiano da S. Gemignano, his pupil and relation; and the other, turning his back, and with a small cap on his head, is the painter's brother, David Ghirlandaio. There are also portraits of his contemporaries, including Pietro, Lorenzo, and Giovanni de' Medici, and his patron Tornaquinci. 2. The birth of the Virgin. This fresco contains a remarkably lovely group of female figures surrounding and tending the infant. 3. The Presentation of the Virgin in the Temple. 4. Her Marriage. 5. The Adoration of the Wise Men. 6. The Massacre of the Innocents. 7. The Death and Assumption of the Virgin. In the vaulting of the roof are the four Evangelists: on the wall in which the window is are events from the lives of St. Dominic and St. Peter Martyr: St. John in the Desert, the Annunciation of the Virgin, and above the windows many of the protecting saints of Florence kneeling. Under the window are portraits of Giovanni Tornabuoni and his wife. The tall triple Gothic window contains fine stained glass, the designs of which are principally whole-length figures by *Alessandro Fiorentino* (1491). The seats of the choir were designed by *Vasari*. In the next chapel, called the *Capella de' Gondi*, on the rt. hand on leaving the choir, is the crucifix of wood, by *Brunelleschi*, which was executed by him out of rivalry with *Donatello*, when he rallied the latter upon the inelegance of his in Santa Croce, as before told. It is said by Vasari that, when Donatello saw this production of his rival, he was so surprised with its excellence, that, lifting up his hands in astonishment, he let go his apron filled with eggs and cheese for his dinner, all of which fell upon the ground, saying, —"To you belongs the power of carving the figure of Christ; to me that of representing day-labourers."—"A te è conceduto fare i Christi, ed a me i contadini." "Though it is far from the perfection that the above anecdote would imply, it is a remarkable work for expression, and in that respect ranks deservedly before the performance of Donatello."—*Westmacott junior*. The crucifix of Donatello is rigid and without expression, faults which he afterwards most ably corrected, this rivalry having doubtlessly led him to pay greater attention to expression in his subsequent works. This work of Brunelleschi is somewhat open to the criticism which Sir J. Reynolds made upon the early paintings of the crucifixion, that they represent our Saviour as if he had been starved to death. In the *Capella de' Gaddi*, the Raising of the Daughter of Jairus is by *Ang. Bronzino;* the two bas-reliefs in marble by *Giov. dell' Opera;* the designs of the two tombs and of the altar-table by *Michael Angelo;* and the paintings on the ceiling by *Aless. Allori*. This chapel is a rich specimen of the best Italian architecture by *Dosio*. In the *Capella Strozzi*, which is at the end of the l.-hand transept as you look towards the high altar, and is entered by a flight of steps, are frescoes of *Bernardo* and *Andrea Orcagna*. The Inferno, with the names of the sins and of the sinners, written in Gothic capitals, has been entirely repainted, and is good for nothing. Opposite is Heaven, with endless groups of Angels and of glorified Saints. Over the altar is the Last Judgment, in which the satire of the middle ages is displayed; those on the l. hand being those who in this world were most honoured—bishops, abbots, monks, nuns, nobles, knights, and ladies, intermixed with grotesque fiends, amongst which may be remarked a demon dragging a reluctant corpse out of the grave. The treatment of this subject is like that of the same portion of Scripture in the Campo Santo at Pisa, also by Orcagna. The altar-piece, or altar-table, is by *Andrea Orcagna*, representing St. Dominic presented to the Virgin, with many other figures, all delicately

finished. His name, wrought in early Gothic characters, forms a kind of border beneath the picture, which he painted, pursuant to a contract made between him and Tomaso Strozzi, 1357. In this chapel the stained glass is fine. Over the door leading to the campanile is a small fresco, by *Buffalmacco*, the Coronation of the Virgin, with a host of Angels. The sacristy is a fine Gothic chamber, built by *Frà Jacopo di Nipozzano*, but it seems at first to have been intended for a chapel. Here are preserved some reliquaries, beautifully painted by *Frate Angelico da Fiesole*, which the sacristan will show upon application. "The Annunciation, by Angelico, in the sacristy is by far the finest small work by him in Florence."—*R.* The crucifix over the door is by *Masaccio*, and formerly existed at the altar *del Rosario* in the church, surrounded by figures which are now covered by a picture of the Virgin of the Rosary, by *Vasari*. Beneath this sacristy and the Strozzi chapel are some vaults, supposed to be portions of the original church. They exhibit paintings of the early Florentine school, but they are employed as depositories for lumber. In the *Capella de' Pasquali* is the Resurrection, by *Vasari*. Further on is our Lord and the Woman of Samaria, by *Aless. Allori*. Three of Michael Angelo's best pupils contributed to the mausoleum of Antonio Strozzi. *Andrea Ferrucci* gave the general design; the graceful Madonna, which forms the centre compartment, was executed by *Andrea* and *Silvio da Fiesole;* the Angels, and some of the minor ornaments, are the work of *Maso Boscoli*. The pulpit is worth notice; the sculptures give the usual events from the life of the Virgin with great purity and expression. They are by *Maestro Lazzaro*. The figures have been gilt. In the nave is a bronze tomb of Frà Leonardo di Stagio Dati, by *Ghiberti*.

The *Chiostro Verde* (which is on the W. side of the church, and may be entered either by a door in the piazza or by one in the aisle) was built from the designs of *Frà Giovanni da Campi*, in 1320, with circular arches and Gothic pillars, and derives its name from the prevailing tint of the frescoes, green, shaded with brown; painted, about 1348, by *Paolo Uccello* and by *Dello*, principally with subjects from the Book of Genesis. These frescoes find admirers, especially among the German artists. All are much injured, but some good fragments may be found, especially among the figures in the portion representing the Deluge. In the representation of the Fall, *Paolo Uccello* has, as was usual with the painters of his age, represented the serpent with the head of a female. The life of Abraham is by *Dello*.

In the N.W. angle of this cloister is the Crucifixion, by *Stefano del Ponte Vecchio*, scholar of Giotto, with St. Dominic and St. Thomas Aquinas, both fine figures, at the foot of the cross. In the distance is a curious view of ancient Florence, with the Arno, the towers, and the walls. On the N. side of this cloister is the entrance to the ancient chapter-house, afterwards called the *Capella degli Spagnuoli*. It was built in 1350. The architect was *Frà Giacopo Talenti da Nipozzano*, and the painters *Simone Memmi* and *Taddeo Gaddi* were selected for its adornment as the best artists of the time. *Memmi*, who had just returned from Avignon (where some fragments of his works may still be seen in the Papal fortress), was then at the height of his reputation. He took three sides, E., N., and S., leaving the fourth and the vaulting to *Gaddi*.

On the E. side is a most singular and complicated composition, intended to represent the Church Militant and Triumphant, as forming the entrance to Paradise. The Pope and the Emperor, as guardians of the Church, which is represented by Arnolfo's design for the cathedral of Florence, are seated on thrones. Near the Emperor are temporal councillors—Kings, Princes; near the Pope, spiritual—Cardinals, Bishops; and around are many distinguished persons. A troop of ravenous Wolves, driven away fron

a flock of sheep by a pack of spotted black and white *Dogs* (the colours of the Dominicans), figure the heretics repelled by the exertions of the Dominicans, or *Domini canes*. Some of the heretics, being converted by argument, tear their books, and their souls pass to the gate of Paradise. On earth are represented human pleasures and vanities, and the means by which they are rendered innoxious. St. Dominic earnestly points out the way to heaven, which is seen over the church; St. Peter receives the elect, and opens the gates of heaven, in which Christ is enthroned amid the host of angels. In the group Memmi has introduced, according to Vasari, portraits of himself, Cimabue, Arnolfo, Lapo, Benedict XI., Philip le Bel, Laura and Petrarch, Boccaccio, Fiametta, &c. The portrait of Cimabue is in profile. The face is thin, reddish, and sharp; the beard small. On the head is a hood of the fashion of the day, enclosing it, and fastened under the throat. By his side is Simone Memmi himself, also in profile. The soldier in full armour between them is Guido Novello. Laura is dressed in green, and represented with a small flame of fire between her breast and throat. Benedict XI. is the Pope on the throne, and at his side is the Cardinal Nicola da Prato, then Legate at Florence.

Opposite, on the W. side, is a composition, by *Taddeo Gaddi*, representing the triumph of St. Thomas Aquinas. Seated on a throne in the centre, he holds an open book in his hand, in which is inscribed the text (Wisdom, ch. vii. vv. 7, 8), "Wherefore I prayed, and understanding was given me: I called upon God, and the Spirit of Wisdom came to me. I preferred her before sceptres and thrones, and esteemed riches nothing in comparison of her." He is surrounded by Moses, St. Paul, St. John the Evangelist, Virtues, Angels, and Saints; at his feet are the leaders of heresy and false philosophy, Arius, Sabellius, and Averrhoes. In the second range are 14 female figures, personifications of the sciences and virtues, as defined by the schoolmen; and beneath them are those who, according to the prevailing ideas, excelled therein. The symbols are often very perplexing. Beginning on the l., and proceeding regularly to the rt.:—1. The Civil Law is represented holding the globe in her hand, and with her is Justinian. 2. Canon Law, and Pope Clement V. 3. Speculative Theology, and Peter Lombard, Master of the Sentences. 4. Practical Theology, and Boethius. 5. Faith, and Dionysius the Areopagite. 6. Hope, and John of Damascus. 7. Charity, in a red robe, drawing a bow, and St. Augustin. 8. Arithmetic, with a board for working addition, and Abraham as its inventor. 9. Geometry, with square and compass, and Euclid. 10. Astronomy, and Atlas. 11. Music, and Tubal-Cain. 12. Logic, a beautiful matron holding a serpent, and Zeno the Eleatic. 13. Rhetoric, and Cicero. 14. Grammar, and Donatus.

On the N. side *Memmi* has represented Christ bearing his Cross, the Crucifixion, and the Descent into Hell; the last a cavern in a rock, and fiends retreating in grinning disappointment. Under the character of Longinus (i. e. the Roman centurion) *Memmi* portrays the tyrant Walter de Brienne. The paintings on the S. wall, which did contain the life of St. Dominic, are nearly effaced. Two scenes, the Preaching of the Saint, and the Raising a girl to life, may be partly made out.

Semi-Gothic arabesques divide the vaulting into compartments, in which are the four following subjects:—1. The Resurrection of Christ, in which the painter seems to have intended that the body of our Lord should radiate light; 2. Christ saving the Apostles from shipwreck, with St. Peter coming to him on the water; 3. The Ascension; and 4, the Descent of the Holy Ghost. The latter is represented as if it had happened at Florence in the painter's time; the Apostles being in an upper room or *sollar*, such as is still seen in many of the old houses here; the Parthians, Medes, and Elam-

ites, in various and strange costumes, standing without, below.

The light is scantily admitted into this spacious room, through windows opening into the cloister, divided by beautiful spiral columns, and through an aperture above, so that the paintings can only be well seen on a bright day.

The *Chiostro Grande*, the largest in Florence, consists of 56 arches; each lunette containing a painting, representing acts of St. Thomas Aquinas, San' Pietro Martire, and other saints of the Dominican order. The best are by *Santi di Tito* and *Cigoli*, particularly Saint Vincent Ferrer receiving the Habit of the Order.

The *old refectory*, which is on the E. side of the *Chiostro Grande*, from which there is access to it, contains a fine fresco, by *Bronzino* (1597). It represents the Israelites in the Desert, the Gathering of the Manna, and the Israelites drinking the Water gushing from the Rock. The figures are larger than life. The figures drinking from the waters are fine. Here also is a Madonna of the early school, possessing some merit.

One portion of the building remains to be mentioned. It is the *Spezieria*, where may be procured medicines carefully and well compounded, and essences and sweet waters, of which every kind may here be purchased, and at a very reasonable rate. In 1418 the republic of Florence determined to exercise public hospitality towards distinguished strangers, like the *πρόξενια* of the Greek republics, and the *hospitium publicum* of the Roman; and it was decreed that a spacious building should be erected for that purpose, near the monastery of Sta. Maria Novella. One of the first occasions on which it was used was when, in 1439, the General Council, which had been opened at Ferrara in 1438, for the purpose of bringing about the reunion of the Greek and Latin churches, was, on account of the plague having broken out there, adjourned to Florence, by Pope Eugenius IV. On that occasion the Pope, the Greek Emperor John Palæologus, and the Greek Patriarch Josephus, and numerous ecclesiastical dignitaries and theologians were lodged here; and here also were held all the sittings of the council, except the last, which was held in the cathedral. The building was afterwards incorporated in the monastery, and devoted to its present use. The series of apartments constituting this establishment are appropriately and elegantly fitted up. Many of the tall vases and jars are of very beautiful fayence, enamelled in yellow and green, and often decorated, not unappropriately, with the 5 pills or boluses, the arms of the *Medici*, who took this establishment under their special protection. In the mineral-water room, formerly a chapel, are frescoes representing the history of Christ's passion in 12 paintings, by *Spinello Aretino*, in 1400. In the principal apartment is the bust of Father *Tomaso Valori*, the late director of the establishment, and by whose liberality it was preserved. When the convent was suppressed by the French, he purchased the laboratory and carried on the business until the restoration of the monastery, when he surrendered it to its owners. He died in 1825. The Spezieria has an entry distinct from the convent in the Via della Scala. Here ladies can enter, as well as into the church and the Chiostro Verde, but not into the Chiostro Grande, or other portions of the monastery, unless permission be obtained from the archbishop or his official; and this is not easily granted.

During the French rule, this fine building was occupied by troops, who damaged the paintings in the cloisters. By the return of the Grand Duke, the former owners of Sta. Maria Novella were replaced in their convent, but the lion's share of their property remains in the possession of government, and their number is therefore much diminished, though they still constitute a respectable community.

The *Piazza of Sta. Maria Novella*, formed on two sides by the church and by the conventual buildings, is irregular. It has been, and still is, the sce-

of the principal public festivities of the Florentines. In the centre are two obelisks supported by tortoises, cast by *Giovanni di Bologna*. They are crowned by the *Giglio* of Florence.

San Lorenzo is externally a mass of rough and dingy brickwork. The drawings by *Michael Angelo*, for the completion of the front, are extant. The original basilica was, perhaps, the oldest sacred structure in the city: it was consecrated by St. Ambrose in 393; but, having been greatly damaged by fire in the 15th century, it was determined that it should be rebuilt in a better style than before. The person employed, and whose name Vasari conceals, was an amateur architect: "uno che si andava dilettando di architettura per passatempo." Some portions were raised, when Giovanni de' Medici requested *Brunelleschi* to give his opinion of the building: the latter very openly spoke out, and exhorted his patron to contribute influence and money for the purpose of raising a more appropriate temple. *Brunelleschi* spoke to a willing auditor; and by the voluntary contributions of the Florentines, of which Giovanni, and afterwards his son Cosmo, bore the greatest part, the present church was begun; the first stone having been laid in 1425. The Corinthian columns are finely proportioned. Circular arches spring from the squared cornice above each capital. The details are taken with precision from Roman models—the Lamb and the Book with Seven Seals being introduced in place of heathen emblems. Brunelleschi did not live to complete the building, and hence some alterations were made which have been found fault with. Among the additions are the ornaments, with the elevations of the two doors of the Sagrestia Vecchia, by *Donatello:* the terrace at the lower end of the church is attributed to Michael Angelo: the altars of the several chapels are modern.

There are two fine pulpits, or *Amboni*, in the nave, executed, after the designs of Donatello, by *Bertoldo*, his scholar. The subjects of the bronze bas-reliefs of them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment. Behind the pulpit, on the S. side of the nave, is a large fresco of the Martyrdom of S. Lorenzo, by *Ang. Bronzino*. In the *Capella degli Operai*, which is next to this towards the transept, is an Annunciation, by *Filippo Lippi*.

In the pavement near the high altar is the monument of Cosmo de' Medici, or Cosmo il Vecchio, who died Aug. 1st, 1464, bearing on it the title of "Pater Patriæ," bestowed upon him by public decree in the year after his decease. The memorial consists of a slab of porphyry, inlaid with verd'-antique and precious marbles, marking the spot where his body lies.

The *Sagrestia Vecchia*, which is on the S. side of the church, was designed by *Brunelleschi* before it was settled that he should rebuild the whole church. The bas-reliefs, the four evangelists, the two bronze doors, and the elevations of the doorways, are by *Donatello*. In the tribune over the altar is a singular allegorical painting, constellations, planets, the moon in Taurus, and the sun in Cancer.—By *Donatello* is the sarcophagus in the middle of the pavement, being that of Giovanni d'Averardo dei Medici (died 1428), the father of Cosmo il Vecchio, and the founder of the greatness of the family. The tomb is of great elegance, but unfortunately obscured by a great marble table placed over it. Picarda, the wife of Cosmo, is buried in the same tomb. Near the door is the costly monument by *Verrocchio*, erected by Lorenzo and Giuliano de' Medici, to the memory of Pietro and Giovanni, their father and their uncle. Round the sarcophagus, composed of porphry and verd'-antique, are fine bronze festoons of foliage. A cabling, in bronze, over the monument, is also a specimen of the perfection of metal work: the date is 1472. On the wall is a small painted bas-relief, apparently contemporary, of Cosmo de' Medici.

In the *Sagrestia nuova*, or *Capella dei depositi* (which is on the N. side of the church, and to which there is en-

trance from the Via delle Cantonelle) built by Michael Angelo, we have a building planned for its monuments, and the monuments planned for the building which contains them. The monuments are those of Lorenzo and Giuliano de' Medici. Lorenzo was the grandson of Lorenzo the Magnificent, and was created Duke of Urbino by his uncle Leo X. In 1518 he married Magdeleine de Boulogne, of the royal house of France, and the sole fruit of this union was Catherine dei Medici, afterwards the queen of Henry II. He died in 1519, surviving the birth of his daughter only a few days. "The statue of Lorenzo is seated. He is represented absorbed in thought. He rests his face upon his hand, which partially covers the chin and mouth. The general action is one of perfect repose, and the expression that of deep meditation. It is impossible to look at this figure without being forcibly struck with the *mind* that pervades it. For deep and intense feeling it is one of the finest works in existence. It has been well observed of this statue that it has no resemblance to the antique, but it rivals the best excellences of the ancients in expression combined with repose and dignity."—*Westmacott jun.* The figures reclining at his feet are intended to represent Morning and Evening. The other monument is that of Giuliano de' Medici, the third son of Lorenzo the Magnificent, who, after the elevation of his brother Leo X., held, under the title of captain-general of the Church, the chief command of the papal troops. Having intermarried with the sister of the Duke of Savoy, he was honoured by Francis I. with the title of Duke of Nemours. He died in his 37th year, in March 1516. The figures on his tomb are intended to represent Day and Night.

"In the lower part of the two monuments of Giuliano and Lorenzo are allegorical figures of Day and Night, and the Dawn, or Morning and Evening. They bear the impress of the master mind and hand; but the violence of action and forced expression of these statues are not in character, in the first place, with the repose which is appropriate to monumental sculpture, and they do not harmonise with the figures above them. The intimate knowledge of anatomy possessed by Michael Angelo, and the evident mastery he had over all difficulties of execution, appear sometimes to have tempted him, as in these statues, to indulge in their display at the expense of propriety of design."

"But these defects, and defects they undoubtedly are, must not blind us to the great merits of the master who, while sculpture may be said to have been in a transition state—balanced, as it were, between the stiff and mannered simplicity of the "rinascimento" and the ancient Greek school (just then beginning to be admired)—had the genius to strike out for himself a style as original as undeniably it is imposing. M. Angelo seems to have felt that the works of his contemporaries, admirable as were some of them for intention and expression, were eminently deficient in nobleness of form. The remains of Greek sculpture offered, it is true, the finest models in this respect, but he had no sympathy with their subjects, nor the train of thought that helped to produce them, and without these sympathies he was of course unable to appropriate the types supplied by these works, as with his innate feeling for the "grandiose" he was incapable of illustrating his own ideas by adopting the dry and meagre forms of the revivers. His own mind supplied this want; and thus M. Angelo stands *alone* as the bold inventor of a style. It has its defects, but they are all on the side of greatness. Compared with that of the ancients (of one period and of one school only), the sculpture of Buonarotti, it must be granted, wants chasteness and simplicity; but there is nothing in it little or mean, either in form or expression; and it is more than probable that, had a *pseudo-classical* passion not raged in Italy, imposing a bastard taste on every exercise of the intellect, whether in art or literature, Michael Angelo would have developed the sculpture of the Christian religio

as successfully and as sublimely as Phidias did that of the ancient mythology. It would be right, then, to hesitate before we visit with overwhelming condemnation faults which were in a great measure but the consequence of circumstances. It should be remembered that no artist of any age has ventured to think so boldly for himself as M. Angelo; and though his manner of doing it cannot always be approved, he must ever be considered one of the great landmarks in the history of the art. It is true, he has been overpraised by many more who yet have only been able to see his imperfections. His imitators have chiefly caught the faults of his style, and have caused the influence he has exercised on art to be deplored; but no real judge or sound critic will venture to say that the best of M. Angelo's works do not place their author far above those who (whether, in affectation of primitive simplicity, they repeat the dry hard works of the revivers, or, in real admiration of the sculpture of the Greeks, continue to multiply copies of the ancient models) are, after all, but a race of imitators—*servum pecus*. In addition to the works above referred to, by M. Angelo, in the Medici Chapel is a remarkable group, unfinished, of a Virgin and Child. This work has the forced and overstrained character of composition which appears in so many of M. Angelo's productions; but it is, notwithstanding, a performance of high merit. The style of form is large and grand, the treatment is dashing and vigorous, and it is by no means deficient in beauty. It is impossible not to see in it the conception of a master mind and the work of a master hand!"—*Westmacott jun., A.R.A.*

The merit of these sculptures was fully appreciated when they first appeared. They are praised in prose and in verse, and the *Notte*, in particular, suggested to Giovanni Battista Strozzi the elegant quatrain—

"La Notte che tu vedi in si dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme ha vita:
Destala, se nol' credi, e parleratti."

Michael Angelo replied with equal, perhaps superior, elegance—

"Grato m' è 'l sonno e più l' esser di sasso;
Mentre che il danno, e la vergogna dura
Non veder, non sentir m' e' gran' ventura;
Però non mi destar; deh parla basso."

The statue of Lorenzo has been called "Il Pensiero" (the thought) of Michel Angelo.

"The Madonna and Child on the N. side of this chapel is simple, and has a sentiment of maternal affection never found in the Greek sculpture, but frequently in the works of this artist, particularly in his paintings, and that of the most tender kind."—*Flaxman, Lect. X.*

The statue of St. Damian on the Virgin's rt. hand is by *Raffaello da Montelupo*, that of St. Cosmo by *Frà Giov. Angelo Montorsoli*.

The *Medicean Chapel* (which is at the back of the choir) is an illustration of the old story of the painter who, being unable to represent Venus beautiful, covered her with finery. The first stone was laid in January, 1604, the architect being Giov. dei Medici, and afterwards Matteo Nigetti. Its founder, Ferdinand I., intended the building for the actual reception of the Holy Sepulchre. In 1603 there arrived at Florence a mysterious personage from the East, styling himself Faccardine, Emir of the Druses. This emir, now he was on Christian ground, revealed the fact that he was a descendant of the "Pio Goffredo," and, as such, entertained an hereditary hatred against the Turks; and he offered his aid to the Grand Duke to enable him to acquire (i. e. to steal) the most revered relic of Christendom. When Faccardine returned to Jerusalem in 1604, a small fleet of galleys was despatched to the coast of Syria, under the command of the captain-general, Inghirami; and Faccardine and his confederates actually found means to enter the church, and to begin their operations for detaching the sepulchre from the rock, when, being discovered by the "malice" of the Greeks, they were compelled to take to flight, leaving the marks of the

saw. The ill success of the intended larceny was viewed as a great misfortune. Cosmo II. converted the building into the cemetery of the grand ducal family.

The walls are entirely covered with the richest marbles and *pietre dure*,—jasper, chalcedony, agate, lapis lazuli, and still more precious stones, composing the Florentine mosaic of *pietre commesse*, of which the materials are entirely different from that of the modern Roman mosaic. In the Roman mosaic the colours are artificial, it being formed of little pieces of glass, called "smalto." In the Florentine mosaic no colours are employed, excepting what are natural to the stone; and the varied tints and shading are formed by a judicious adaptation of the gradations which the material affords. By means of these only, graceful and elaborate representations of flowers, fruit, ornaments, &c., have been produced. Marbles and jaspers of brilliant colours, being, of course, very valuable, are only used in thin slices, like veneer, about ¼ of an inch thick. The process is extremely tedious, and therefore expensive; the pattern is drawn on paper; each piece is then cut out and drawn on the stone chosen. The stone is sawn by means of a fine wire stretched by a bow and with emery powder, and is worked down with emery at a wheel until it fits exactly; it is then joined to the other pieces by being set in a backing of white cement about ½ inch thick; when the work is completed this cement is planed down even, and a slab of slate put at the back. Some of the works now in hand in the Grand Ducal manufactory, and intended for the high altar of this chapel, will be the most beautiful specimens yet produced. This Florentine mosaic seems to be the "opus sectile" of the Romans.

The armorial bearings of the cities and states of Tuscany incorporated in the dominions of the Medici, which range round the dado of the chapel, are examples of the richness of this work. The *Giglio* of Florence was once white; it is now red; and the alteration is deplored by Dante as one of the consequences of her discord and divisions;—

> . . . . . "vid' io glorioso,
> E giusto 'l popol suo tanto, che 'l giglio
> Non era ad asta mai posto a ritroso,
> Nè per division fatto vermiglio."
> *Paradiso*, xvi. 151–153.
>
> . . . . . "have I seen
> Her people just and glorious, so far that ne'er
> Stain'd through division had her lily been
> With vermeil, or reversed upon the spear."
> WRIGHT'S *Dante*.

This red giglio is the most elegant of the coats. It is delicately and elaborately formed of different hues of coral and cornelian, inlaid so as to represent the relief and the shading of the flower, which is evidently, like the fleur-de-lys of France, no *lily*, but the three-petaled *iris*, which still waves on the old walls of Florence. All the bearings, as before observed, are purely colours of nature; the giallo antico standing for *or*, lapis lazuli *azure*, rosso antico *gules*, and so on. In the bearing of the golden Lion of Massa the mane is represented by the insertion of darker and lighter portions of the marble, and the eye is inlaid of black marble. In only one instance is help given by art. It is in the case of the Lion argent of Pienza, which, formed of semi-transparent alabaster, has, beneath it, a shading on the ground, which shows through the stone.

The Medicean cenotaphs are, in splendour of material, in accordance with the mausoleum which encloses them. Chalcedony, jasper, mother-of-pearl, turquoises, and topazes, are lavished on these monuments. The statue of Ferdinand I. (died 1609) was modelled by *Giovanni di Bologna*, and cast by *Pietro* and *Ferdinando Tacca*. As a work of art, the statue of Cosmo II. (d. 1621), attributed to *Giovanni di Bologna*, stands pre-eminent. It is not, however, by Giovanni di Bologna, but also by *Tacca*. The cushion upon which the grand ducal crown is placed is of the most wonderful workmanship, inlaid not merely with *pietre dure*, but with precious stones. The grand ducal crown, which differs in shape from all other European crowns, was the fancy of Pope Clement VII., when he invented

the title of "Grand Duke." The roof is covered with frescoes executed between 1828 and 1837, by the late director of the Academy, *Benvenuti*. The bodies of the Medici are contained in a crypt below. A portion of the vaults in which the bodies are laid is passed through, if the chapel is approached from the back entrance. The chapel may be seen from ten till four o'clock, the custode being then in attendance; but the church is only open during the usual hours. A notice is hung up in the entrance to the chapel, requesting that no fee may be given to the custode, as he receives a salary from the Grand Duke.

The cloister on the S. side of the body of the church, is small and regular: a second loggia or arcade runs above. Here is the tomb of Paolo Giovio, Bishop of Nocera, who died in 1552, an eminent writer of history and historical biography. The statue is by *Francesco di San Gallo*. This cloister opens into the celebrated

Laurentian Library. A noble but unfinished vestibule, designed, like the rest of the building, by *Michael Angelo*, leads into the library. Some variation was introduced in this portion by *Vasari*. The library itself forms a long and lofty gallery, of which the effect is improved by the fine stained windows, from the designs of *Giovanni da Udine*. In each of these the armorial shield of Clement VII. is introduced. The terra-cotta pavement, with its grotesque but elegant patterns, in brown, red, and yellow, was constructed by *Il Tribolo*. The Rotonda attached to the library was finished in 1841, by the architect *Poccianti*.

The Mediceo-Laurentian Library is a noble monument of the attention of the family of Medici to the advancement of learning. It has undergone many vicissitudes. It was begun by Cosmo, "whose natural disposition led him to take an active part in collecting the remains of the ancient Greek and Roman writers, and who was enabled by his wealth, and his extensive mercantile intercourse with different parts of Europe and of Asia, to gratify a passion this kind beyond any other individual. To this end he laid injunctions on all his friends and correspondents, as well as on the missionaries and preachers who travelled into the remotest countries, to search for and procure ancient manuscripts, in every language, and on every subject. Besides the services of Poggio and Traversari, Cosmo availed himself of those of Christoforo Buondelmonti, Antonio da Massa, Andrea de Rimino, and many others. The situation of the eastern empire, then daily falling into ruins by the repeated attacks of the Turks, afforded him an opportunity of obtaining many inestimable works in the Hebrew, Greek, Chaldaic, Arabic, and Indian languages."—*Roscoe*. "Cosmo of Medicis was the father of a line of princes whose name and age are almost synonymous with the restoration of learning: his credit was ennobled into fame; his riches were dedicated to the service of mankind; he corresponded at once with Cairo and London; and a cargo of Indian spices and Greek books was often imported in the same vessel. The genius and education of his grandson Lorenzo rendered him not only a patron but a judge and candidate in the literary race. In his palace distress was entitled to relief, and merit to reward: his leisure hours were delightfully spent in the Platonic Academy: he encouraged the emulation of Demetrius Chalcocondyles and Angelo Politian; and his active missionary James Lascaris returned from the East with a treasure of two hundred manuscripts, fourscore of which were as yet unknown in the libraries of Europe."—*Gibbon*. When Pietro, the unlucky son of Lorenzo, provoked the vengeance of the people, this library, with difficulty saved from destruction, was purchased by the Republic in 1496. The government, however, sold it to the convent of San Marco. When the Dominicans fell into trouble, on account of Savonarola, the library was taken from them and removed to the Palazzo Publico. They soon afterwards recovered it, however (1500): but, being much in debt, they in their turn sold the collection to Leo X. (then Cardinal Giovanni de' Medici), who deposited the volumes in one of his

Roman palaces. They then passed to Cardinal Giulio de' Medici (Clement VII.); who determined to restore the collection to Florence, as the proudest portion of the Medicean inheritance, and he accordingly founded this structure to receive them, for which Michael Angelo gave the designs. At the death of the Pope, 1534, it remained incomplete, and the manuscripts were abandoned to dust and decay, until the building was finished, while Michael Angelo was living in his old age at Rome. They were arranged and placed under proper care by Cosmo I.

Great additions have been made to the original Medicean collection by Cosmo's successors, by whom have been added the MSS. of the Gaddi library; those collected by the Senator Carlo Strozzi; those of the private library of the Grand Dukes, and of the Lotaringico-Palatine library; the oriental manuscripts illustrated by Assemann Archbishop of Apamea; the Biscioniani, Segnani, and Scioppiani MSS.; and those which were found in the suppressed monasteries prior to the French invasion. Count Angelo d'Elci (1841) gave his valuable collections of Editiones Principes; Franc. Xav. Redi, the last of the family, bequeathed the MSS. of the celebrated Franc. Redi (1626-1698); and the Cav. Fabre, the painter, placed here the manuscripts of Alfieri, as well as many printed Greek and Latin classics, containing marginal comments or translations by the poet. The present Marchese Luigi Tempi has also deposited here some valuable contributions from his own library, including one of the finest copies of the Divina Commedia. This library now contains upwards of 9000 manuscripts. In mere numbers many are larger, but none, the Vatican excepted, so important. It is particularly rich in works in Hebrew, Arabic, Syriac, Coptic, Greek, and Latin, and of the great Italian writers of the 14th, 15th, and 16th centuries. There is a catalogue of the Arabic, Persian, Syriac, and other oriental MSS. by Assemann, in 1 vol. folio, 1742. One of the Hebrew and Rabbinical MSS., by the librarian Biscioni, published in 1752; and one of the MSS. in Greek, Latin, Italian, and other modern languages, by the librarian Bandini, printed at Florence in 11 vols. folio, 1764-1793. The continuation is being executed by the present librarian, Furia. Suspended at the end of each desk is a tablet, containing the titles of the several MSS. Among the sights of the collection are the following:—The celebrated Medicean Virgil, the earliest MS. of the poet, revised by Tertius Rufus Asterius Apronianus, about A.D. 494, containing the whole works, with the exception of a few leaves of the Bucolics. The numerous corrections which it contains attest the care with which it was collated.—The Pandects; the earliest MS.: captured by the Pisans when they stormed Amalfi (1135). It was formerly generally believed, but on insufficient evidence, that, in consequence of this discovery, the study of the civil law was revived, and its jurisprudence ultimately adopted throughout the greater part of Europe. This MS. was preserved at Pisa with as much veneration as if it had been the Palladium of the Republic. Every three months it was visited by a deputation of the magistracy: and when, after the fall of Pisa (1406), it was removed to Florence, equal veneration long continued to be rendered to it. Tapers were lighted, monks and magistrates stood bareheaded, as before holy relics, and the books were opened beneath a silken pall. The work is written in a bold and beautiful character, "is composed of two quarto volumes, with large margins, on a thin parchment, and the Latin characters betray the hand of a Greek scribe."—*Gibbon.*—Two fragments of Tacitus. The first contains, in a most cramped and difficult Lombard character, the first five books of the history, and the last six of the annals. Some antiquaries place its date as high as 395; but it belongs more probably to the 11th century. The second, brought from the monastery of Corbey, in Westphalia, was purchased by Pope Leo X. from the discoverer Arcimboldi, for 500 golden florins. This MS., which is more legibl than the preceding, may be as old

the 6th century, and is the only MS. which contains the first five books of the annals.—A Quintus Curtius of the 10th century is the earliest text of that writer.—The Divina Commedia: The transcription of this manuscript was completed, as appears by the colophon, on the day when the "Duke of Athens," Walter de Brienne, was expelled, 1343, or twenty-two years after the death of Dante.—The Decameron, transcribed in 1384, from the autograph, by Francesco Mannelli, the godson of Boccaccio, consoles the Tuscan student for the loss of the original. It contains some whimsical marginal notes, and the orthography differs widely from that of the modernised editions. Here too is the correspondence relating to the famous Deputies' edition of the Decameron, the official version of the Roman Church.—A copy of Cicero's Epistles, Ad Familiares, is from the pen of Petrarch; some of his letters, and his autograph signature upon the first page of his Horace, are also shown. The handwritings are totally dissimilar; but inasmuch as it has been lately demonstrated (by the gentleman who sold them) that Melancthon's autographs exhibited thirty-seven distinct and different handwritings, it would be cruel to doubt the authenticity of the Petrarchian remains.—Terence from the hand of Politian.—The celebrated letter of Dante in which he rejects the conditional permission to return to Florence.—Unpublished writings of Ficino.—A versified description of the poet's person in a MS. of Dante of the 15th century.—Some of the Syriac MSS., particularly the Gospels of the date 586, from the monastery of St. John at Zagba in Mesopotamia, contain illuminations which are fine specimens of Byzantine art. In the Canzoniere are portraits of Laura and Petrarch, of the 14th century.—The Evangeliarium aureum, from the Cathedral of Trebisond.—A missal of the 14th century, with illuminations by Don Lorenzo Camaldolense. In a bottle is kept Galileo's finger, which the antiquarian Gori stole from his tomb at S. Croce.

The Laurentian Library is open daily, except on festivals, from 9 till 12. The assistant expects a small gratuity. The chief librarian is generally in attendance, and those who wish to consult or use the manuscripts will experience, as in the other public establishments, all the facilities they can desire.

At the N.E. corner of the Piazza, in front of the church of S. Lorenzo, is the pedestal intended to support the statue of Giovanni de' Medici, father of Cosmo I., and known as the captain of the *Bande Nere*. The bas-reliefs are by *Baccio Bandinelli*. In the principal bas-relief, which represents soldiers dividing captives and spoil, the artist has introduced a figure carrying off a hog; this is one Baldassare Turini of Pescia, against whom Bandinelli had a spite, and whom he has thus immortalized. Giovanni de' Medici died in the service of Francis I. (1526), having previously attached himself to the Imperialists. The unfinished statue which it was intended to place upon this pedestal is now in the Palazzo Vecchio.

Church and Convent of San Marco.—The Dominicans of the "strict observance" were introduced here in 1436, by the authority of Pope Eugenius IV.; the Silvestrini, a branch of the monks of Vallombrosa, having fallen into bad repute. The Dominicans, ever in the pulpit, long continued highly popular. Cosmo de' Medici promised 10,000 scudi towards the re-erection of their church and monastery, and spent 36,000. The designs for both church and convent were given by *Michelozzo*. All the buildings, however, have been much altered, and the church exhibits little of the original master. The front was completed in 1777 from the designs of *Fra. Giov. Pronti*. The architectural decorations of the altars, and the Salviati Chapel (1588), dedicated to *Sant Antonino*, were designed by *Giovanni di Bologna*. (This chapel is on the l. hand at the end of the nave). The statue of the Saint, in the act of benediction, is by the same artist. St. Thomas, St. Anthony the Abbot, St. Philip, St. John, St. Edward, and St. Dominic, are by *Francavilla*, his pupil, and from his designs. The three Angels, and the bas-reliefs in bronze, are by *Portigiani*. The paintings in chiar'-oscuro on a gold

ground beneath the archivolts supporting the cupola are by *Bronzino.* Two large frescoes representing, one, the funeral procession, the other, the burial of St. Antonino, are by *Passignano.* In the front of each are three almost naked figures, which seem to have been introduced by the artist solely to show his skill in drawing.— *Chapel of the Holy Sacrament* (at the upper end of the church), begun in 1678; architect, *P. F. Silvani:* the walls and pavement are composed of rich marbles. Here are six large paintings relating to the institution of the Sacrament of the Eucharist, either in history or in type, such as the Falling of the Manna (*Passignano*), and the Sacrifice of Isaac (*Jacopo da Empoli*),—Our Lord with the Apostles, by *Santi di Tito,* and finished by *Tiberio* his son. This chapel contains other paintings, frescoes, and bronzes, in the best style of the early part of the 17th century. The church also contains, on the rt.-hand side of the nave, the Virgin and several Saints; a fine *Fra Bartolomeo,* much injured by candles.—Of older art, a singular Greek Virgin and two Saints in mosaic, upon a gold ground, is encrusted in the wall of the *Capella Ricci,* on the rt.-hand side of the nave. It is remarkable as being one of the very few relics of the ancient mosaics of St. Peter's at Rome, where it was placed by Pope John VI. A.D. 703. It was brought here in 1609, from the ruins of the Basilica, when it was finally demolished to make way for the present structure. A crucifix by *Giotto,* painted on wood, with a gold ground, now over the principal door, drew all Florence to see it when it was first brought to this convent; and it is said to be the very production which established his popular reputation above that of his great predecessor Cimabue.

" O vano gloria dell' umane posse
Com' poco verde in sula sima dura,
Se non è giunta dall' etati grosse!
Credette Cimabue nella pintura
Tener lo campo; ed ora ha Giotto il grido,
Si che la fama di colui oscura."
Purgatorio, canto xi. 91--96.

In this church are interred Ang. Politian, Gir. Benivieni, and Giovanni Pico della Mirandola, whose character is thus given by Hallam:—

"On his first appearance in Florence, uniting rare beauty with high birth and unequalled renown, he had been much sought by women, and returned their love. But at the age of 25 he withdrew himself from all worldly distraction, destroying, as it is said, his own amatory poems, to the regret of his friends. He now published several works, of which the Heptaplus is a cabalistic exposition of the first chapter of Genesis. It is remarkable that, with his excessive tendency to belief, he rejected altogether, and confuted in a distinct treatise, the popular science of astrology, in which men so much more conspicuous in philosophy have trusted. But he had projected many other undertakings of vast extent: an allegorical exposition of the New Testament; a defence of the Vulgate and Septuagint against the Jews; a vindication of Christianity against every species of infidelity and heresy; and finally, a harmony of philosophy, reconciling the apparent inconsistencies of all writers, ancient and modern, who deserve the name of wise, as he had already attempted by Plato and Aristotle. In these arduous labours he was cut off by a fever at the age of 31, in 1494, on the very day that Charles VIII. made his entry into Florence. A man so justly called the phœnix of his age, and so extraordinarily gifted by nature, ought not to be slightly passed over, though he may have left nothing which we could read with advantage. If we talk of the admirable Crichton, who is little better than a shadow, and lives but in panegyric, so much superior and more wonderful a person as John Pico of Mirandola should not be forgotten." The grave of this prince is indicated by an inscription, which records, if not his real reputation, the esteem in which he was held by his contemporaries.—On a little wooden tablet below is an inscription in memory of Politian, in which his death is placed in 1499, instead of 1494, when it really happened. Politian was one of those, who,

" Dying, put on the weeds of Dominic,
Or as Franciscan think to pass disguised."

He was by his own request buried in the dress of the order of this monastery.

The Convent (which ladies are not permitted to enter) contains the finest works of *Fra Beato Angelico da Fiesole* (b. 1387, d. 1455), who was a member of this house. These paintings remained unjustly neglected for more than three centuries, and have been of late years as unjustly extolled by the artists and admirers of the modern German school. Nevertheless, there are in these works qualities which should not be overlooked by any one desirous of appreciating art. Fra Angelico may be called the last and most perfect of the Byzantine school of painters, to whose style he added as much as a mind altogether nurtured in asceticism could do. He is totally without those beauties which are so conspicuous in Leonardo da Vinci and Raffaelle, but there are in his works a holiness and purity of expression which, perhaps, have never been surpassed by either of those painters.

The works of *Fra Angelico* in this monastery were formerly very numerous: many have perished or have been removed. The situations of the existing works are as follows:—In the outer cloister, in a lunette beside the door, is the Head of St. Dominic: opposite, under a glass, is St. Dominic at the foot of the cross: in another lunette, at the farther angle, is the Head of Christ. Opening out of the N. side of this cloister is the ancient chapter-house, containing the Crucifixion. On the rt. hand of the cross of our Lord (the two thieves being also represented) are the three Marys, St. Mark, St. John the Evangelist, St. Lawrence, St. Cosmo, and St. Damian. On the l., St. Dominic, St. Ambrose, St. Jerome, St. Augustine, St. Francis, St. Benedict, St. Bernard, St. Romuald, St. Bernardine, St. Peter Martyr, St. Peter of Verona, and St. Thomas Aquinas; the latter known, as usual, by the sun upon his breast. All these figures are nearly upon one plane: the colouring is clear and bright, the drawing timid incorrect. The expression of the utenances disappoints as to strength, but there is purity and thoughtfulness in the heads. The dark red sky behind the cross is probably the red ground upon which, as in all the early frescoes, the blue sky, which has since fallen off, was painted. A border of arabesque compartments, in which are contained saints and patriarchs, the prophetic sibyls and the prophets, surrounds the picture. Each prophet bears a label, on which are inscribed the words in which he foretold the sufferings of our Lord. At the summit is the emblematical pelican, shedding her blood for her little ones. A species of frieze contains a sort of spiritual pedigree; St. Dominic, in the centre, holding a branch in each hand, whence spring smaller stems with medallions of his most celebrated disciples and followers. "This is by no means a first-rate work of Angelico, and shows all his faults, though many of his beauties."—*R.* Fronting the top of the stairs, in the corridor of the first story, is the Annunciation. Opposite to it is another Crucifixion, very fine. Further on in the same corridor, on the rt.-hand side, is the Madonna and Child enthroned with four saints. In three cells on the l. hand of this corridor are, — the Coronation of the Virgin, called the finest work in the convent; Christ's descent to the spirits in prison; the three Marys at the Sepulchre.

The second, or great Cloister, was designed by *Michelozzo.* The frescoes in the lunettes represent the works and miracles of the life of St. Dominic. Some are real acts of charity, as when he offered himself as a slave to redeem the only son of a widowed mother; others are like dreams, real or waking, and perhaps were so. In the old refectory is a Last Supper, by *Dom. Ghirlandaio.*

Girolamo Savonarola was a brother of this house. Strongly as he had opposed the interests of Lorenzo, the latter, when dying, sought consolation from his ministry. "Wilt thou believe with a perfect faith?" was the first question which Savonarola put, after confession, to the expiring sinner.—Lorenzo assented. "Wilt thou, to the utmost of thy power, restore all that

thou hast wrongfully acquired?" was the second inquiry.—Lorenzo hesitated, but, after a while, he gave the required promise. "Wilt thou also restore Florence to liberty, and to the enjoyment of her popular government, as a free commonwealth?"—was the third question of Savonarola. — Lorenzo turned his face away, and spake not a word more.

The papal chair was then polluted by Borgia. Savonarola loudly urged the reform of the Church, calling upon the faithful to come forth from the mystic Babylon. He was equally unsparing of his reproofs of the vices of his countrymen; and the huge piles, in which the works of Dante, Petrarch, Boccaccio, and Pulci were consumed,—causing the present scarcity of the early editions of their works,—testified his influence and his fanaticism. But the wicked Pope, as might be expected, was his implacable enemy; and his zeal, political as well as religious, raised up against him a whole host of relentless opponents. The convent of St. Mark was attacked by the infuriated multitude on Palm Sunday, 1498, and after a long and stout defence by the monks, the choir, then enclosed by a high wall, whither they had retreated, was stormed. Savonarola and two of his brethren, Fra' Dominico and Fra' Silvestro, were dragged forth, and thrown into the prison of the Palazzo Vecchio. Charges of heresy and schism were preferred against him. He was repeatedly put to the torture; the agony extorted a confession, which he retracted as soon as he was released from the rack; and on the 23rd May, 1498, he and his companions were hanged, and then burnt on the Piazza de' Signori, and their ashes cast into the Arno. Previously to his execution he had been degraded.—"I separate thee from the Church militant," said the Official. "But thou canst not separate me from the Church triumphant," was Savonarola's reply. So late as the last century there were many who honoured him as a saint and a martyr.

It was through the preaching of Savonarola that Fra Bartolomeo became a monk, and a member of this house. The convent now contains about seventy friars. One of them, *Fra' Serafino*, like his predecessors, cultivates painting, and possesses much merit as a very faithful copyist and not unsuccessful imitator of the early Florentine master. The church of San Marco possesses a missal full of illuminations, attributed to Fra Angelico; and although Kugler supposes them to have been executed by one of his scholars under his own eyes, several of them are of the highest beauty, and quite worthy of Fra Angelico himself.

San Marco possesses a Spezieria, which rivals that of Sta. Maria Novella for elegance of arrangement and excellence of goods. The ancient vases of majolica, or, as we call it, Raphael's ware, constitute a great attraction to the curious in these matters. Ladies are allowed to enter the Spezieria, though even more strictly excluded (unless by special permission) from other portions of the convent than from Sta. Maria. At a short distance from S. Marco, at the end of the Via della Sapienza, which runs out of the E. side of the Piazza di S. Marco, is

La Santissima Annunziata, called *dei Servi*.—This church was dedicated to the "Vergine Annunziata," by seven Florentine gentlemen, who, in 1233, had betaken themselves to a contemplative life on Mt. Senario near Florence, and instituted the order of the "Servi di Maria," under the rule of St. Augustin, in commemoration of the most holy widowhood of the blessed Virgin. This church became very popular, and so crammed with wax legs, arms, and other parts of the body, in return for miraculous cures, and with figures of distinguished persons who had visited it, that the former used to fall on the congregation, and injure the works of art, and it became necessary, when the church was repaired, to clear them out. Before the church is a cloister or atrium, of which the front towards the Piazza was designed by *Caccini*, following the plan set him by *Antonio di San Gallo*. Like several other buildings in this piazza, this front is in the Brunelleschi style, that is to say, arches

supported upon columns: the disadvantage of which mode of construction is here well shown, as between nearly every two columns is an iron tie, subsequently introduced to counteract the lateral thrust of the arch. The cloister is surrounded with paintings in fresco of great beauty. It has been glazed for the purpose of preserving them from the weather, and the key of the door is kept at the Academy. On the l.-hand side of the cloister, on entering it from the Piazza, and on the wall flanking the entrance to the church, is the earliest work of the series, a Nativity by *Alesso Baldovinetti*, remarkable only for the elaborate finishing of the details. Next to this are six subjects from the life of San Filippo Benizzi. 1. Of these, the compartment nearest the church was painted by *Cosimo Roselli:* it represents San Filippo assuming the habit of the order, and has little merit. The series being left unfinished by *Roselli* at his sudden death, *Andrea del Sarto* was employed to finish it: he executed, 2. The saint clothing the naked; 3. Lightning killing two of a party of gamblers, who had mocked his preaching; 4. San Filippo healing a woman possessed by an evil spirit; 5. The death of the Saint, and a boy restored to life by being touched by the saint's bier; 6. Six children cured by having the saint's clothes laid on their heads. The old man in red drapery bending forwards, and with a stick in his hand, is a portrait of Andrea della Robbia, the sculptor. These compartments were the first which Andrea executed. "The frescoes by Andrea del Sarto in the vestibule are full of modest simplicity and feeling, and are very remarkable in subdued but harmonious combinations of quiet colours and tones. There is also a religious quietism and propriety about them which render them well adapted to the place they occupy. The best are,—the People kissing the Vestments of S. Filippo Benizzi; and the Morticini, a dead child restored to life by the grace in the dead Saint; and the Birth of the Madonna."—*C. W. C.* When *Andrea del Sarto* executed these frescoes, he was in extreme poverty, working for the most miserable pay. Through the artful bargaining of the sacristan, according to Vasari, he received but ten ducats for each compartment. Here *Andrea* was buried: and here is his bust, by *Montelupo*, taken from the life. On the opposite side of the cloister are (nearest the church)—the Adoration of the Magi. The Magi are represented as having alighted as if they had arrived close to the spot where the infant was: his nativity being drawn on the other side of the doors by Baldovinettii.—The birth of the Virgin, full of pleasing figures. These two are by *Andrea del Sarto.*—The Marriage of the Virgin is by *Franciabigio* (1483-1524). A portion, including the countenance of the Virgin, was destroyed by him, because the friars uncovered the painting before it was quite completed. Few of his frescoes are extant.—By *Pontormo*, the scholar of Andrea del Sarto, is the Visitation. The figures are very grand in form, and the colouring is excellent. When Michael Angelo saw a fresco which Pontormo painted at the age of 19 in an arch of the portico of this church, but which has now perished, he said, "Questo giovane sarà anco tale, per quanto si vede, che se vive e seguita porrà quest' arte in cielo."—The Assumption of the Virgin is by *Il Rosso.* Vasari praises the group of infant angels, the colouring, the attitudes, and some of the heads, but observes that the figures are rather overlaid with drapery. The head of St. James, who is dressed as a pilgrim, is a portrait of Francesco Berni, the moderniser of Boiardo's Orlando Inamorato.

In the church, beginning on the rt.-hand side on entering, is a picture of the Virgin, St. Nicholas, and other saints, by *Jacopo da Empoli.*—In the *Capella dei Medici* is the tomb of Orlando Medici, by *Simone di Betto*, the brother of Donatello. In the rt. transept is the tomb of *Baccio Bandinelli*, by himself (died 1559). It consists of a Pietà, our Lord supported by Nicodemus, and it was executed by him for its present application. On the frieze at the back of the monument are the profiles of *Baccio Bandinelli* and his wife Julia. The roof of the nave is

painted by *Il Volterrano*. By him also, aided by his pupil *Ulivelli*, are the paintings of the cupola. The cupola itself is one of the earliest works of *Alberti*. The high altar is also attributed to *Alberti*, but some ascribe it to *Leonardo da Vinci*. The choir is, or rather was, by *Alberti*, for it has been altered, and its original design lost under the rich marbles with which it has been adorned by *Silvani*. The door of the choir, with a Pietà above it, is by *Giov. Bologna*.—In the *Capella della Vergine del Soccorso* (the farthest chapel of the choir) is the tomb of *Gio. Bologna*, with a fine crucifix in bronze, and some clever but exaggerated basreliefs, all by him. Further on is a fine Resurrection by *Ang. Bronzino*—The Virgin and Saints, by *P. Perugino*. —On a pillar of the tribune is the tomb of Angelo Marzi Medici, Bishop of Arezzo, by *Francesco di San Gallo*, who has subscribed his name and the date 1546. The recumbent figure of the old man is full of expression. In the *Villani* chapel, at the side of the entrance to the sacristy, are buried the celebrated historians Giovanni Matteo and Filippo Villani. In the last chapel next the transept, on the l. of the nave, when looking to the high altar, is the Assumption by *Pietro Perugino*, the most important work of his in Florence for the number of figures.—The reduced copy of Michael Angelo's Last Judgment, is by *Ales. Allori:* in it, as is said, he has introduced a portrait of Michael Angelo himself.

The *Chapel of the Annunziata*, the first to the l. on entering, was built in 1448, at the expense of Pietro de' Medici, from the designs of *Michelozzi*. The altar and many of its ornaments are of silver; the head of our Saviour is by *Andrea del Sarto*. The wealth lavished here is in honour of a miraculous fresco of the Annunciation by *Pietro Cavallini*, according to Vasari; but painted by angels, according to popular belief. It is probably of the latter half of the 14th century, and has not much merit as a work of art. It is exposed only on extraordinary occasions, and on the Feast of the Annunciation. The oratory adjoining the chapel is richly incrusted with ornaments in *pietra dura*, principally symbols of the Virgin; a rose, a star, a lily, a moon, and many others of the same class. The great cloister, which is on the N. W. side of the church, was built by *Cronaca*. Several ancient tombs, of earlier date than the building itself, have been preserved within its walls. Over the door leading from the cloister into the church is the celebrated "Madonna del Sacco," by *Andrea del Sarto;* a Holy Family, painted in fresco, for which it is said he was paid only a sack of wheat, from whence it derives its name. But St. Joseph leans on something like a wheat-sack, and this is equally given as the source of the name. The composition is fine, broad, and simple, but the colouring is rather injured. The cloister is full of paintings. The main series consists of subjects taken from the lives of the Seven Founders of the order of the Servi, all Florentines — Buonfigluolo Monaldi, Buonagiunta Manetti, Amadeo Amidei, Manetto dell' Antella, Sostegno Sostegni, Uguccione Uguccioni, and Alassio Falconieri, together with portraits of the most eminent personages of the order. The painters are — *Poccetti* (1542-1612), *Frate Arsenio Mascagni*, a member of the order (1579-1636), *Matteo Rosselli* (1578-1650), and *Ventura Salimbeni*.

The *Capella de' Pittori*, which opens into the great cloister, is interesting on account of its connection with the history of Florentine art. The Company of Painters, or Guild of St. Luke, assembled as early as 1350, under constitutions approved of by the then Bishop of Florence, Jacopo Palladini. Their first place of meeting was in the Hospital of Santa Maria Nuova; but in 1563 they removed here, with the approbation of Cosmo I. The sculptors and the architects joined them, and the chapel is now vested in the academy. Amongst other objects it contains, over the altar, three small subjects from the exploits of St. Cosmus and St. Damianus, rather ludicrous, but valuable, by *Beato Angelico;* a fresco by *Pontormo;* St. Luke, by *Vasari; Santi di Tito*, Cosmo I. directing the building of the Church; the subject is treated, i

fresco, allegorically, and some call it the building of the Temple of Solomon. By the same artist also is a fine Cenacolo in the refectory. Two good, but damaged frescoes, by *Andrea del Sarto*, are on a wall in an adjoining garden.

The *Piazza della Annunziata* is one of the most beautiful parts of the city. The logge of the church face the N. side. On the E. are the buildings of the *Spedale degl' Innocenti*, or Foundling Hospital; opposite is a building in a similar style; in the centre are the equestrian statue of Ferdinand I., and two bronze fountains; and out of the S. side opens the *Via dei Servi*, at the end of which is seen the cupola of the cathedral. The *Spedale degl' Innocenti* was established in 1421 by the influence of the celebrated Leonardo Bruno (see *Santa Croce*), whose speech in the great council produced the adoption of the scheme. *Brunelleschi* gave the design, but, being employed by the Florentines in the war against Lucca in 1429, and invited to Milan by Filippo Visconti to build a fortress, the building was intrusted to *Francesco della Luna*, his pupil, who made several ill-judged alterations. It is said that, on Brunelleschi, at his return, finding fault with these, and in particular with the architrave being brought down to the ground at one end, della Luna defended the alteration by saying that he had taken it from the church of St. Giovanni, on which Brunelleschi replied, "*Scentural in quel tempio non vi è che un errore, e tu lo hai riprodutto!*" In the spandrils of the arches are infants in swaddling-clothes, by *Luca della Robbia*; an odd but appropriate ornament. In the court, over the door of the chapel, is an Annunciation, also by *Luca della Robbia*. In the chapel, behind the high altar, is the most important easel picture of *Dom. Ghirlandaio* in Florence. It is full of figures. It is painted in tempera. The subject, as of those in the *Uffizi*, is the Adoration of the Magi, but it is far finer than either of them: the massacre of the Innocents is represented in the distance.

The statue of Ferdinand I. was cast from cannon taken by the knights of St. Stephen from the Turks; won, as the inscription says, in the style of Tasso, "dal fiero Trace." It is by *Susini*, and was erected in 1608. The two fountains were cast under the direction of *Tacca*, and have whimsical figures something like that at Pisa.

The admirable frescoes of *Andrea del Sarto*, in the *cloister of the suppressed confraternity "dello Scalzo,"* are also intrusted to the care of the Academy. The proper name of the fraternity was "i disciplinati di San Giovanni Battista;" but it being the custom in their processions that *one* brother of the order should walk barefooted carrying the crucifix, they derived their popular name from this *barefoot*, this *Scalzo*. The painting by which he began is the Baptism of our Lord, the 7th in the series (beginning on the rt. on entering). The next which he executed are Justice and Charity. *Andrea* having been allured to France, the confraternity employed *Franciabigio*, who executed, 5. St. John receiving the Blessing of his Parents before he retires to the Desert; a most pleasing and simple composition; and, 6. the Virgin and St. Joseph. Upon the return of *Andrea* to Florence, he completed the series: 10. St. John preaching. 11. St. John baptizing the Diciples. 12. St. John brought before Herod. 13. The Feast of Herod and the dance of Herodias. 14. The Decollation of St. John. 15. Herodias with the Head of St. John 16. Hope. 2. The Vision of Zacharias, a design of great elegance. 3. The Visitation. 4. The Birth of St. John the Baptist. The border is painted by *Franciabigio*.

Andrea, here, as at the Annunziata, was paid miserably. For the large compartments he received eight scudi each, and for the single figures of virtues three. The paintings are, unfortunately, much damaged by damp and violence; many parts can hardly be traced. The key of the cloister is kept at the Academy.

Santo Spirito, belonging to the Austin Friars. The church which preceded the present building, was built at the end of the 13th century, and was burnt in 1470. The fire was occasioned by some negligence in the management of

the theatrical decorations of a "Mystery" representing the descent of the Holy Ghost, a show exhibited before Giovanni Galeazzo Sforza, Duke of Milan, when he visited Florence in great state. It is said that in the conflagration of the church the autograph of the Decameron, bequeathed by Boccaccio to Fra' Martino da Signa, and after his death to this convent, was consumed. The shell, however, of this church remains: it is now used as a furniture manufactory, and stands flanking the entrance from the Piazza into the first cloister. It is a quadrangular room, 109½ ft. long, 37 ft. wide, and 35 ft. high from the ground to the tie beams. Some of the windows on the S. side are still preserved. The existing church was begun, before the fire, about the year 1433, from the designs of *Brunelleschi*. The first column of the interior was not raised until 1454, eight years after his death: and the church was completed about 1481. The front is an unsightly mass of brick. The interior is perhaps the finest of the works of Brunelleschi: though, from having been completed after his decease, it does not entirely agree with his designs. The alterations appear, however, not to have affected the general conception, which is splendid and graceful. The interior forms a Latin cross, 315 ft. long, 191 ft. through the transepts, and 107 ft. wide across the body of the church. The aisles, which are carried round the transepts, are formed by most elegant Corinthian columns, from which spring circular arches. The nave and transepts are double the width of the side aisles; and at the extremities of the arms of each cross there are four windows instead of the usual number of three; so that the centre ends with a column, and not with an arch and an aperture beyond. The recesses for the altars have little depth, by which the ornaments of the altars are rendered more visible. Each, it is said, according to the original design, should have contained a statue. The internal decoration of the three doors of the front is novel and rich. The parts which have been criticised, and which are said to be changed from Brunelleschi's design, are—the great pillars which support the cupola, which are said to contrast too strongly in height and diameter with the others, and not to receive well the arches above—the members of the cornices as being heavy and bad in profile—the recesses of the altars as being too high in proportion to their width—the pillars of the altars for being mean and disproportioned—the windows also as being too high for their width—and the cupola for being so small and elevated as not to be seen from below, except when the spectator is immediately beneath it.

The choir, enclosed by magnificent balustrades of massy bronze and marble, at six of the angles of which is a figure in white marble of an angel, and at the remaining two statues of St. John and the Virgin, was begun in the year 1599 by the Cav. Gio. Batt. Michelozzi, and completed in 1608 at an expense of not less than 100,000 crowns. It and the high altar, of rich *pietra dura* work, with its Baldacchino, are the work of *Caccini* and *Silvani*. The ciborium is by *Giov. B. Cennini*. The numerous paintings in this church include some good specimens of the Florentine school of the 15th century. Commencing the circuit of the church on the rt. hand on entering at the end of the nave,—at the first altar is an Assumption by *Piero di Cosimo*;—at the 2nd is a copy of Michael Angelo's Pietà at St. Peter's at Reme, by his pupil *Nanni di Baccio*.— The two Angels, by *Franciabigio*.—In the rt. hand transept is a Madonna with two saints, by *F. Lippi:* near it, in the *Nerli Chapel*, is a Madonna and Child, with St. Martin and St. Catherine: the infant Saviour reaches towards the cross with which St. John is playing; by *Filippino Lippi*. In the *Capella dei Nasi*, in this transept, is a good copy of a Perugino, the vision of St. Bernard. It is valuable, because the original is in Russia. Here also is a Madonna and four saints, given to *Giotto*, but not by him. The infant Christ has a goldfinch, "cardellino," in his hand. In the 12th chapel from the entrance, reckoning along this rt. hand side of the

church, is a crucifix, which was the only object saved when the old church was burnt. It belonged to the sect of the White Penitents, who exhibited such extraordinary fanaticism in Italy and other countries in the 14th century. This crucifix has always been regarded with much reverence, bearing some reputation for performing miracles, more especially since its escape.—*Capella dei Biliotti,* Madonna and two saints, *Botticelli.*—The architecture and sculpture of the *Capella del Sacramento* are by *Andrea Contucci da S. Savino.*—In that chapel of the l. hand transept which is the first on the rt. hand on leaving the choir is Christ bearing his cross, by *Ridolfo Ghirlandaio.*

The sacristy, the entrance to which is opposite to the 6th intercolumniation, on the l. hand side of the nave, was built by *Cronaca,* and is worthy of the edifice to which it is attached. The beautiful Corinthian vestibule, which connects it with the church, is by *Andrea Contucci da San Savino.* He was reproached with having spoilt his composition by placing the ribs of the vaulting capriciously, and not over the pillars, and defended himself by referring to a similar arrangement in the Pantheon at Rome. The sacristy itself is admirable for proportion and harmony. It is octagonal, with a square chapel opening out of it on the N. side. It has two orders, both Corinthian. The upper is, perhaps, rather insignificant, and with intercolumniations too great.

The first cloister, on entering from the Piazza. is of the Tuscan order, by *Alfonso Parigi.* The cloisters are filled with memorials, ancient and modern. Amongst the modern is a tablet placed to the memory of Napoleon Louis Bonaparte, who died at Forli, 1831. A series of frescoes by *Paolo Perugino, Ulivelli, Baldi, Cascetti,* and *Bimbacci,* in the lunettes of the first cloister, represent the lives of the Saints of the order.

The second cloister, which is Doric, is by *Ammanati,* 1564-1569. It has some good frescoes by *Poccetti.* Here was, until the suppression of the monastic orders by the French government, a valuable library of books and manuscripts, amongst which latter formerly were those which were bequeathed to the convent by Boccaccio. The Campanile of St. Spirito is from the design of *Baccio d' Agnolo,* though it was not completed till 1541. Milizia calls it "the most beautiful of the kind."

Church and Convent of the Carmine.—This church, formerly one of the richest in Florence, was nearly destroyed by fire on the 29th January, 1771. The flimsy architecture of the restored structure requires no notice : but the *Brancacci chapel,* which, though opening out of the choir, escaped the flames, contains the famous series of frescoes by *Masolino, Masacico,* and *Filippo Lippi.* They represent the life of St. Peter, but with incidents drawn from ecclesiastical legends as well as from Scripture. The German critics have, after their manner, been exhibiting their hyper-sagacity in authoritatively assigning various portions to the respective artists in opposition to the usually received account. The result of course is doubt as to almost every part. Avoiding this controversy, we will give the subjects of the paintings in order, together with the names which have been assigned by persons of some skill, leaving to the traveller the vain and unprofitable task of deciding between these names and those given by others. On entering the chapel, the first painting on the l. hand in the upper of the two lines in which the paintings are arranged is a small work representing the expulsion of Adam and Eve from Paradise, by *F. Lippi.* The second, which is a large painting, is the Tribute Money, by *Masaccio.* Our Lord, standing in the midst of the Apostles, is pointing to St. Peter drawing a fish out of the stream. To the l. St. Andrew is calling his brother St. Peter. On the lower line, the first and narrow painting is by *Masaccio,* and represents St. Paul conversing with St. Peter, who is in prison. In the figure of St. Paul will be seen the source whence Raffaelle derived the figure of St. Paul preaching at Athens. The second, or large compartment, is

chiefly by *Masaccio*, the youth and some figures in the centre being by *Lippi*. In the centre is a naked youth, kneeling, as just restored to life by St. Peter, surrounded by fine grave figures, looking on with deep interest. To the l. hand of the picture, in a separate composition, three monks are seen kneeling before St. Peter. Behind is a garden wall, with flower-pots and trees, a simple scene, with very fine figures. This is sometimes called the Raising of Eutychus; but it represents the apocryphal miracle, said to have been worked by the Apostles, in raising the son of the king, when Simon Magus had failed. The skulls and bones in the foreground are supposed to have been used in the magician's incantations. Some say that in this composition Dante is introduced as Simon Magus, and Pope Boniface VIII. as St. Peter; but this is very doubtful. On the wall at the altar end, on the upper line, the narrow compartment on the l. hand of the spectator represents the Preaching of St. Peter, and is by *Masolino;* that on the rt. hand, Peter baptizing, by *Masaccio*. On the lower line, the subject of the painting on the l. hand is Peter and John healing the cripple, by *Masaccio:* of that on the rt., Peter and John distributing alms, by *Masaccio*. On the wall on the rt. hand, the large painting is by *Masolino:* the subject is a combination of Scripture and legend. It represents the Healing of the Lame Man at the Beautiful Gate of the Temple, by St. Peter and St. John. To the l., in a distinct composition, is St. Peter raising a female, his daughter Petronilla, who, cured by him of the palsy, is sitting upon a bed in an upper loggia. The scene takes place in a city, whose streets are apparently those of old Florence. Some call this subject the Raising of the daughter of Jairus. The next, or narrow compartment, represents the Fall of Adam, and is by *Lippi*. On the lower line the large compartment represents the Crucifixion of St. Peter. To the rt. is the saint, head downwards, fastened to the cross, apparently quite dead, rigid and cold, surrounded by executioners and spectators. On the l. hand is Nero, ordering the execution, and surrounded by a characteristic and animated group, amongst whom Seneca and Pyrrhus are conspicuous. The rt. hand, and finer portion is by *Masaccio*; the Crucifixion is by *Lippi*. The narrow picture represents St. Peter delivered by the angel from prison, while the guard is asleep in the foreground. This is by *Lippi*.

Masolino, by whom these frescoes were begun, dying at an early age, the work was continued by *Masaccio;* the era is well fixed by its concurrence with the return of Cosmo de' Medici. Masaccio had quitted Florence, and disdained to return, until the restoration of the great patron of art. Michael Angelo, and also Raffaelle and the artists of their age, diligently studied these frescoes, a circumstance alluded to in Annibal Caro's epitaph upon *Masaccio*, in which his peculiar merits are described.

"Pinsi, e la mia pittura al ver fu pari;
L' attegiai, l' avvivai, le diedi il moto,
Le diedi affetto. Insegni il Buonarotti
A tutti gli altri, e da me solo impari."

Masaccio died at a still earlier age (26) than his predecessor; and the paintings in the chapel were completed by *Fra Filippo Lippi*, who appears to have worked from the designs of his predecessors. Raphael studied these pictures with as much diligence as Michael Angelo; and some — as, for example, Adam and Eve in one of the smaller compartments—are said to have been copied by him in the Vatican.

Behind the altar in this chapel is an antique painting of the Virgin and Child, said to be by St. Luke, and brought by the monks from Greece. It is only exposed twice a year; but the sacristan will show it on application. Opposite is the *Corsini Chapel*, containing the body of St. Andrea Corsini, and very fine alti-rilievi, representing him celebrating his first mass, ascending to heaven, and descending to assist the Florentines in battle; all by *Foggini*.

Some of the tombs escaped the conflagration: that of Pietro Soderini, by *Benedetto da Rovezzano*, in the choir, is singular and beautiful. The monumen-

is in stucco, and consists simply of a sarcophagus standing upon a base beneath an arch. Skulls and bones compose a great portion of the ornaments, worked and combined with foliage and other ornaments. Pietro Soderini, created in 1502 *Gonfaloniere perpetuo* of the Florentine republic, was wise, gentle, prudent, and possessing every qualification for the chief magistracy, except firmness of character. "Under Soderini the Republic recovered a transient independence. But, in 1512, he was deposed by the intrigues of his enemies: the Medici were recalled; and after a series of struggles and perfidies, an imperial decree gave to the vile and profligate mulatto, Alessandro, in 1531, the title of Grand Duke of Florence, he having already absolute power."—*Q. Review.* In the refectory is a Last Supper, by *Vasari.*

Santi Apostoli. (Situated behind the *Lung'arno*, on the rt. bank of the river, half-way between the *Ponte Vecchio* and *Ponte Sta. Trinita.*) This church, according to an inscription in the façade, referring to another deposited beneath the altar, was founded by Charlemagne after his return from Rome, and dedicated by Archbishop Turpin, in the presence of Roland and Oliver as witnesses; "testibus Rolando et Uliverio." This is a fable; but it can be proved that the church existed before 1000 A.D. Though subsequently altered, the original design may be easily traced. The church is in the form of a Roman basilica, with a semicircular tribune at the end. Instead of the present windows of the nave, there were formerly others, long and narrow, according to the style of the earlier churches; and the recesses for the chapels have been added. Seven circular arches, supported by eight columns, built of small courses of masonry, divide the nave from the aisles. The capitals are imitated from the Composite: the acanthus-leaves are not highly finished, but distinctly formed. As a monument of antiquity it is interesting.

There are several paintings and monuments in this church. *Vasari:* the Immaculate Conception, one of his best works. A Virgin in the manner of *Giotto*, a fresco. *L. della Robbia:* a tabernacle for an altar in terra-cotta. Tomb of Odo degli Altoviti (died 1507), an elegant production of *Benedetto da Rovezzano.* The ornament of the principal door of the front is also by him. This church is generally closed at an early hour, and application must therefore be made to the sacristan.

The *Borgo degli Apostoli* was one of the most considerable of the townships which were brought into the circuit of Florence by the second circuit of the walls, and, when a distinct locality, was famed for its springs and waters. It was full of towers, and often the scene of the most obstinate conflicts between Guelphs and Ghibellines.

St. Ambrogio.—This church is connected with a Magdalen conventual establishment, and contains the most valuable fresco existing of Cosimo Roselli. It is in a small chapel called the Capella del Miracolo, on the l. hand at the end of the nave, and is so badly lighted that it is seen with difficulty. The altar-piece of this same little chapel is by *Mino da Fiesole.*

Santa Trinità, built in 1250 by *Nicola Pisano*, has been much altered. The present façade was designed in the 16th century by *Buontalenti*, by whom also the choir was erected. The two outer aisles of the five which the church originally had have been closed up to form chapels. The older architecture is simple and good. In a chapel near the altar is a curious view of ancient Florence, in bas-relief: the buildings are made out with great detail. In the *Capella de' Sassetti*, which is the last chapel on the rt. of the High Altar, close to the door of the sacristy, is a series of frescoes representing incidents from the life of St. Francis, by *Domenico Ghirlandaio.* On the wall on the l. hand when looking to the altar, and in the upper picture is, 1. St. Francis having given up all his possessions, even his garments, casts himself naked at the feet of the Bishop of Assisi. On the same level, on the wall behind the altar, is 2. Pope Honorius approving of the rules of the order. The saint performs the miracle of presenting roses

to the Pope in January. This fresco contains a portrait of Lorenzo the Magnificent. On the rt.-hand wall above is 3. St. Francis, in the presence of the Mahometan soldan, passes unhurt through the fire. On the l.-hand wall below 1, is 4. St. Francis receiving the stigmata. Opposite to this is 5. The Death of St. Francis surrounded by monks and priests. Above the altar is 6. St. Francis appearing in the sky and restoring a child to life. In this is introduced a view of the Ponte Santa Trinità, and the adjoining Palazzo Spina, as it then stood, and several contemporary portraits. Beneath the last, on either side of the altar, are the donor, Francesco Sassetti, and his wife, kneeling. These frescoes were executed in 1480, and may be classed amongst Ghirlandaio's finest works. "In that over the altar, of the Restoration to Life of a Child fallen from a Window by the apparition of the Saint, the portraits are very interesting. On the l. of it is the famous youth, surnamed the Bello, on account of his beauty. But the best of all Ghirlandaio's works is the fresco on the rt.—'The Death of St. Francis.' This is a most admirable work, full of intense expression and feeling. The variety of grief in the followers and friends of the saint, the simple and solemn dignity of the group at the head of the dead figure, and the contrast to these in the indifference of the boyish torchbearers are admirable. There are also two fine portraits on each side of the altar of a Man and Woman kneeling, whose heads are also done in bas-relief on the tombs at the sides of the chapel, being the portraits of his employers."—*C. W. C.*

The *Piazza di Santa Trinità*, in front of the church, is irregular but picturesque. In it stands a fine column of oriental granite, brought from the baths of Caracalla at Rome, and erected, in 1564, by Cosmo I., as a commemoration of the surrender of Siena in 1554, as well as of his victory at Monte Murlo, in 1537, over those whom his tyranny had made exiles, headed by Filippo and Piero Strozzi. It is surmounted by a statue of Justice, in porphyry, by *Ferrucci;* the drapery is of bronze.

La Badia (near the Bargello, in the Via dei Librai).—The greater portion of the present church, which is in the form of a Greek cross, was erected in 1625 by *Segaloni.* There are some remains of the earlier building of the 13th century, by *Arnolfo.* Over the door between the vestibule and the church is a bas-relief of the Virgin and Child by *Mino da Fiesole.* Beginning on the rt. hand on entering—the tomb of Bernardo Giugni (died 1466) is one of the finest productions of *Mino di Fiesole.* Giugni filled the high office of Gonfaloniere di Giustizia, the duties of which, in an age of faction, he administered with the greatest impartiality. The statue upon the sarcophagus represents him extended in death. After passing the choir—by the same artist, although not put up until 20 years after his death—is the tomb of Hugh Marquis of Tuscany in the 11th century, the founder of the Badia, and to whom, in 1481, the monks erected this memorial. Above the orchestra is the Assumption, by *Vasari.* In the chapel of the Bianco family is a picture by *Filippo Lippi,* representing the Virgin, accompanied by angels, appearing to St. Bernard, 1480. In the first cloister is a fresco representing St. Benedict enjoining silence, much injured, attributed to *Beato Angelico.* In the upper loggia is St. Benedict casting himself naked on thorns, by *Bronzino.*

The light and beautiful campanile of the Badia forms one of the principal ornaments of the views of Florence.

Santa Felice, (a little beyond the Piazza de' Pitti, at the corner of the Via Romana and the Via S. Agostino,) in which the vestiges of a very ancient Romanesque style are overlaid by recent stuccoes and adornments. It contains an altarpiece by *Salvator Rosa,* Christ and Peter walking on the sea. Christ, the Virgin, and Saints, *Mich. Ghirlandaio:* and at the high altar, a picture by *Fra Angelico.*

Oratorio degli Angioli, (in the Via degli Alfani,) begun by *Brunelleschi,* but left unfinished for want of fun

Had it been completed it would have been an octagon church of singularly pure architecture. The drawings are extant, and the design has been imitated by Bramante.

Santa Maria Maddalena de' Pazzi. The church, annexed to a subsisting convent, was begun by *Brunelleschi*, and completed by *G. di San Gallo.* The Ionic cloister was also built by *San Gallo* (1479), of the Ionic order, copied from an ancient capital found in the ruins of Fiesole, and belonging apparently to the later period of the empire. The volutes descend to the necking of the columns ; and under the ovolo is a frieze a third of the diameter high. The cloister has been spoilt by bricking up many of the intercolumniations. In the chapel, by the entrance, an excellent specimen of *Poccetti's* skill, the Martyrdom of Saints Nereus and Achilles. The church has many paintings, of which the best are—St. Ignatius and St. Rocco, *Raffaellino del Garbo.—Santi di Tito,* the Agony in the Garden. The high altar, containing the body of St. Mary Magdalen, is very splendid, though not in good taste. It is rather difficult to obtain entrance to the chapel of the Mater Dolorosa, within the precinct of the monastery, as permission must be obtained from the archbishop. "This chapel contains a grand and well-preserved fresco by *P. Perugino,* a Crucifixion. It consists of six figures in three compartments. In the centre is Christ crucified, with the Magdalen at the foot of the Cross. The Christ is a failure ; the Magdalen is very fine. On the l. is the Madonna and St. Bernard, on the rt. St. John and St. Peter. The whole of the sky is now nearly white, the blue having perished ; but in the l. hand compartment the whole of the upper part of the sky and the tops of the trees have been villanously repainted, leaving a sharp line where Perugino's work begins. The landscape in the central division is exquisite —a river flowing at the base of rocky hills among trees and a village with a Gothic spire in the distance."—*R.*

The *Piazza del Gran' Duca,* formerly the Piazza dei Signori, is the central spot of Florence for business and interest. On the E. side stands the vast *Palazzo Vecchio,* erected in 1298, as the residence of the Gonfaloniere and Priori, or superior magistracy of the Republic. After having been occupied by Walter de Brienne, it became, in 1540, the palace of Cosmo I., who in that year removed from the Palazzo in the Via Larga, where the Medici had hitherto lived as private citizens. He continued to reside here until 1550, when, this building not affording sufficient room for his court and establishment, he removed to the Pitti Palace. Since that time the Palazzo Vecchio has been occupied by government offices.

As soon as the great revolution, in 1250, was effected, which placed the government in the power of the democracy (see *Santa Croce*), the citizens determined to erect a residence for the elective magistracy, the Gonfaloniere, and the eight Priori, who continued in office for the space of two months each. During this period, according to the singular maxims of government which then prevailed, they were not allowed to pass the threshold of their prison, in which they were boarded, eating at a common mess or table, at the expense of the Republic, but with republican simplicity and parsimony. The present structure, however, was not raised till 1298, *Arnolfo* being the architect. It is imposing from its mass and enormous battlements, deep machicolations projecting over the walls, and the bold and lofty tower, bearing, not upon the walls of the structure, but upon the machicolations, so as almost to warrant the local proverb, that it is a tower built in the air. Beneath the machicolations are large escutcheons, with the bearings of the ancient republic, and of the *Sestieri,* or wards and quarters, into which the city was divided; and these arms were the banners under which the citizens went forth to war. This bell-tower was part of an earlier structure: Arnolfo was directed to include it in the new building, and accomplished this difficult task with singular skill. But the directions which he was compelled to obey have deprived his building of its intended and proper sym-

metry. A portion of the piazza had been occupied by the palaces of the Uberti, a family of the Ghibellines, which, when the owners were banished by the prevailing party, had been demolished, and the ground declared accursed, never to be built upon again. "Our palazzo must not stand upon that condemned ground," said the citizens. *Arnolfo* remonstrated, but in vain, and the palazzo was deprived of its symmetry. The building was much altered by *Taddeo Gaddi*, who added the present battlements; and it sustained another great change under the Duke of Athens, who added the whole portion now employed as the Dogana, and in which strength was peculiarly consulted. These alterations were executed under the direction of *Andrea Pisano*, who settled at Florence when at work upon the gate of the baptistery. *Michelozzo*, too, enlarged and improved the interior in the time of Cosmo il Vecchio. Lastly, when the Duke Cosmo took possession, so many alterations (principally in the interior) were introduced by Vasari, that, as the latter says with some degree of exultation, *Arnolfo* would not have known his way about the building had he come back again.

The interior cortile is supported by massy columns, alternately circular and octagon, covered with rich arabesques and fine wreaths. On the walls are views, principally of German cities, executed upon the marriage of Ferdinand I., of little value, except as giving their ancient aspect. In the centre is a very beautiful though small fountain, with a Cupid cast by *Verocchio*.

Within, ascending a grand staircase by easy steps, you enter, on the first floor, the great saloon, which offers the principal object of curiosity. It is not, as the Florentines boast, one of the largest rooms in the world, being about 170 ft. in length by 75 in breadth, but its height, and the ponderous magnificence of the carved ceiling, rich in faded gilding and deep compartments filled with elaborate oil paintings, render it impressive. It is also connected with one of the most remarkable passages in Florentine history, having been erected by the directions of Savonarola (see *San Marco*, p. 496), for the meetings of the "Consiglio Popolare," when a transient but ineffectual attempt was made to restore the ancient liberties of the Commonwealth. *Leonardo da Vinci*, *Michael Angelo* (then very young), *Baccio di Agnolo*, and "*Il Cronaca*," were all consulted; but the construction was intrusted to the last-named artist, who exerted all his extraordinary skill to give perfection to the edifice. All the tribunes, the amphitheatre and seats, and all the fittings-up designed by him for the accommodation of the popular assembly, have now disappeared; and the walls and ceiling are covered with the display of the triumphs of Cosmo I., by *Vasari:* those on the walls represent the conquest of Pisa, and the battle of Marciano, which gave Siena to the Florentine state. At the four corners are four other historical pictures; two by *Ligozzi*. One of these represents Boniface VIII. receiving, in 1300 (the year of the Jubilee), the congratulations of twelve ambassadors, who, though despatched from twelve different states, were all Florentines by birth. But, as amongst them appears Messer' Guiscardo Bastai, who represented His Sublimity the Khan of Tartary, it is probable that his Holiness did not require a very strict verification of their credentials. Of the two others, one is by *Cigoli;* the other by *Passignani*. The semi-heroic costume of some of these frescoes takes off the interest of truth; but those which represent the deeds of the Medici, and which are true in costume, are valuable. There is Cosmo accompanied by his dwarf, Tomaso Trafredi the hunchback, in armour, leading on the Florentines to the Siege of Siena by night; the soldiers pouring into the city in armour; and all lighted by the paper lanterns on the ends of poles now in use here, especially on feast-days, among the children. Many good statues are placed here, but they seem lost in the great space and dim light of the chamber:—*Michael Angelo*, a fine but unfinished allegorical group, Victory and Captivity.—*G. di Bologna*, also allegorical, Virtue overcoming Vice.—*Baccio Bandinelli*, Cos-

I., Duke Alessandro Giovanni de' Medici, of the "Bande nere," Clement VII., Charles V., and Adam and Eve.

The *Sala dell' Udienza*, painted by *Salviati*, is a noble apartment, in which the ceiling is more rich than that of the *Salone*.

The rooms above the *Salone* are worth seeing, on account of the faded remains which they contain of the magnificence of the Medici. These and some rooms adjoining the *Salone*, which latter are called the Quartiere of Leo X., were painted by *Vasari* and his pupils. These paintings contain portraits of many celebrated Florentines from the time of Cosmo Vecchio to that of Cosmo I. At the end of a long suite of rooms is a chapel dedicated to S. Bernardo, painted by *Ridolfo Ghirlandajo* with pleasing cherubs' heads on a gold ground, and a whole altar service of amber, little figures of saints, rosaries, vases, &c., some made of the clear, and some of the opaque amber, and beautifully wrought. In a room adjoining the chapel, hung with tarnished purple and gold fleur-de-lys, with old tapestry, and many portraits, is the picture of the infamous *Bianca Capello*, representing her as a stout, bold, jovial-looking woman of 40. The view from the upper window of the palace over the city and the adjoining country is magnificent. The *Galleria Reale* in the *Uffizi* may be entered from a side door in the *Palazzo Vecchio*.

The area adjoining the Palazzo and the neighbouring *Loggia de' Lanzi* are full of statues, among which the bronze equestrian figure of Cosmo I. is one of the finest works of *Giovanni di Bologna*. Cosmo was the actual founder of the Medicean dynasty of princes, under whose rule, during two centuries (1537-1737), commerce, agriculture, industry and the fine arts declined.

Nearer to the Palazzo is the celebrated fountain of Neptune, by *Ammanato*. It is usually called (at least by the common people) the fountain of the giant; and certainly the Deity is of rather disproportionate magnitude. The horses of the car are exceedingly spirited. Equally animated are the tritons, nymphs, and satyrs, who are congregated round the margin of the basin. On the site of this fountain stood the *Ringhiera*, or tribune, from whence the orators of the Republic harangued the assembled people.

The David, by *Michael Angelo*, is on the l.-hand side of the doorway of the Palazzo Vecchio. "The powerful hand of the great sculptor is visible in it, and the grand air that is given to the figure by the turn and expression of the head and throat justly claims our admiration; but it is not one of Michael Angelo's finest works. It was executed under very unfavourable circumstances, Buonarotti having been called upon to finish it when the block had already been worked upon by an inferior artist [Simone di Fiesole], and considered to be spoiled."—*Westmacott jun.* This will account for the rather attenuated figure, making the head appear too large. Another colossal figure, of Hercules subduing Cacus, by *Baccio Bandinelli*, flanks the other side of the doorway of the palazzo. The latter is a fine group, but not, perhaps, equal to those which stand under the *Loggia de' Lanzi*.—Pre-eminent amongst these is the Perseus, by *Benvenuto Cellini*. Cicognara is of opinion that the contour is too robust, and that the character of the hero required a form "un po' più Apollinea e meno Erculeo;" but this seems hypercriticism. The base on which it stands is adorned with small statues and sculptures in middle-relief, allusive to the story of Perseus, all by *Cellini*. Corresponding with this is the group of the Rape of the Sabines, by *Giovanni di Bologna*. "John de Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together to tell him what name he should give it; and it was agreed to call it the Rape of the Sabines; and this is the celebrated group which now stands before the old palace at Florence."—*Sir J. Reynolds*. The meaning is helped by a bas-relief of the Rape of the Sabines, inserted in the pedestal. "As a specimen of invention, it is wonderful for its expression and its energy of action; and it is impossible not to admire the courage of the sculptor who ventured to execute so daring

a work in such a material; but it is open to criticism for the extravagant corkscrew contortions of the composition."—*Westmacott jun.* Judith slaying Holofernes, in bronze, by *Donatello*, seems too small among the other statues near it, being only the size of life. The figure of Judith has great dignity; but the position of Holofernes, sitting upright before her in sleep to have his head cut off, is unnatural. The group is said to be emblematical of the deposition of Walter de Brienne, and to have been erected in that feeling by the people. Here are also six ancient colossal statues of females, said to represent Sabine priestesses; two lions, one by *Flamminio Vacca*, who has inscribed his name, and the other brought from the villa Medici at Rome, and believed to be of Greek sculpture; a Centaur by *Gio. Bologna*, and a marble group representing Ajax dying, supported by a soldier. It is said to be of Greek workmanship, and was restored by *L. Salvetti*, a Florentine sculptor.

The *Loggia de' Lanzi*, erected by Orgagna in 1375, is a noble specimen of the transition style. It consists of three circular arches, supported by angular pillars approaching to the Corinthian, with a balustrade above. The amplitude and the fine proportions of this building are such, that when Michael Angelo was consulted by Cosmo I. upon the best mode of improving the piazza, he answered that the best ornament would be to continue the loggia all around. But the work having already cost 80,000 florins, the duke was discouraged by the expense. This loggia, erected by the Republic, was part of an intended design for the enlargement of the piazza, with porticoes, gallery, and mint. Cosmo I., after assuming the sovereign authority, raised, as well for state as for protection against the Florentines, a body of German or Swiss *Landsknechts*, or as the Italians call them *Lanzi*, under the command of Bathasar Fuggler, and who, having one of their guardhouses near the Loggia, gave it the name by which it is now known. The attachment of these Lanzi to good liquor, as well as their national peculiarities—for they never adopted either the language or the costume of the Italians—always exposed them to a certain degree of ridicule, by which the Florentines revenged themselves.

Opposite the Palazzo is a long, low, ancient building, now partly used as the post-office. It is called the *Tetto dei Pisani*, having been erected by the Pisan captives after their defeat in 1364. They were led into Florence in triumph, and treated with every circumstance of contumely and scorn. They were brought in carts, tied together, as we are told, in bundles, as if they were merchandise. When they entered the gates they were made to pay toll like beasts. Amidst the hootings of the Florentines, they were then brought to Marzocco—a stone lion, emblematic of Florence, standing high upon the ringhiera—and compelled to kiss him—not upon his face; and lastly they were cast into prison, but brought out daily, as convicts, to work upon this building.

The two markets, the *Mercato Vecchio* and the *Mercato Nuovo*, stand in the very centre of the ancient *Primo Cerchio*. They exhibit close and narrow streets, not of the cleanest description, provisions and goods of every sort, and a most brilliant display of flowers according to the season. Many of these flowers are little known to us in England, particularly the Mimosa Farnesiana, or Gaggia, a most delicious vegetable perfume. The dialect of the *Mercato Vecchio* has been considered as remarkable for its peculiar harshness; and to those even who cannot follow the discourse, the strong aspirate, which, for example, transforms *cavallo* and *casa* into *havallo* and *hasa*, is very remarkable.

The Loggia of the *Mercato Nuovo* was built by Cosmo I. from the designs of *Tasso*. In front is a bronze copy of the famous Boar in the *Uffizi* gallery, cast by *Pietro Tacca*, forming a fountain, In the centre of the Loggia is a circle of coloured marbles, supposed to represent the wheel of the *Caroccio* upon which the standard of the Republic was formerly borne to war. The building above the Loggia is employed as a

pository for notarial instruments. Many of the shops in this part of the city have a very antique appearance, and none more so than the ancient *Farmacia dello Spirito Santo*.

Palazzo del Podestà, or *Bargello*, at the corner of the Via del Palagio and Via dei Librai. This singular building was erected as the residence of the Podestà, the chief criminal magistrate of the Republic, and who, according to the statutes, was always to be a Guelph, and a stranger from some other state of Italy. The first qualification was intended by the Guelphs to prevent the opposite party from having any possible chance of justice: the second, to secure some possible chance of justice amongst themselves. The Palazzo was erected by *Lapo*, about the middle of the 13th century; the walls are encrusted with the armorial bearings of the magistrates. On the side towards the Via dei Librai is inserted the standard measure of the Florentine *Braccio*. On this building rises a lofty tower, upon which was a painting representing the treacherous confederates of the Duke of Athens hanging with their heads downwards, their family arms being added to increase their disgrace; but of this scarcely a vestige can now be discerned. At a later period this palazzo was appropriated to the *Bargello*, or chief of the police. It is now used as a prison. The ancient apartments were richly adorned with frescoes, which, according to the custom of Florence, were whitewashed. One of these in the chapel, painted by *Giotto*, was described by Vasari as containing the portraits of Dante, Brunetto Latini, Corso Donati, and others of the great poet's celebrated contemporaries. It might have been thought that, in a city where Dante is honoured as the greatest of her children, such a portrait would have been preserved as the most precious relic; but no, the brush went over it all. The place of the paintings was well known, yet not the slightest attempt was made to recover them until 1840, when a subscription was raised by some foreigners, Englishmen and Americans, for defraying the small expense of removing the whitewash; and, after repeated applications for two years, the government gave its permission that the money should be so employed. The result has been, that the interior of the chapel has been cleared and cleaned out; the whitewash having been from ¾ to 1½ inch thick. The portrait of Dante is a little damaged in one eye. In a room on the second floor is one of the best fresco works of *Ridolfo Ghirlandajo*.

The *Palazzo Riccardi* (Via Larga, No. 6038) loses some of its historical reminiscences in its present name. This stately residence was begun in 1430, by Cosmo de' Medici, from the designs of *Michelozzo*. It continued in the possession of the family till 1659, when they sold it to the Marquis Gabriele Riccardi; but, towards the end of the last century it was bought by the Grand Duke, and is now employed as a species of Somerset House, partly for literary purposes, and partly for government offices. The building is a noble specimen of the Florentine style. In the windows of the upper stories Doric and Corinthian pillars are introduced as mullions. The windows of the ground floor are by *Michael Angelo*, and they are curious as being the first example of a window-sill supported by consoles; an invention of Michael Angelo. In the interior court are eight bas-reliefs by *Donatello*, good, but less interesting than his works usually are, being portraits imitated from ancient gems and medals. Several antiques are deposited here; and two fine sarcophagi, having been used like those of Pisa for mediæval tombs, and formerly inserted in the walls of the baptistery. The great gallery is very splendid. The paintings are by *Luca Giordano* (1632-1705). The subjects are the Apotheosis of the Medici, and groups explained as allegorical of the vicissitudes of human life. The quantity of ultramarine employed was so great, that the assistant, who washed the painter's brushes, is said to have made a large sum by the operation.

The chapel has some beautiful and well-preserved frescoes by *Benozzo Gozzoli*: "They are as fresh and pure as when first painted (and Gozzoli died in 1478). The subjects are hunting-pieces, processions, angels kneeling,

&c.; full of vernal beauty and poetry, feeling and simplicity, and yet of variety in treatment. The delicate purity and freshness of the colour show how well fresco may be adapted to the decoration of even small rooms: about its superiority for large there is no doubt." —*C. W. C.* These frescoes contain several Florentine portraits; that of Gozzoli himself is fine. They contain also the figure of the ass foreshortened, which Gozzoli introduced at Pisa, and of which he was so proud. Vasari especially mentions it there, but not here.

The *Biblioteca Riccardi*, formed by the family, and purchased by the state in 1812, is open to the public daily from nine till two, except on Sundays and festivals. It contains about 3600 manuscripts, and about 20,600 printed books; many copies of Dante; correspondence of Italian literati; and some valuable classics. There is also a good though small collection of coins, gems, and medals.

In this palazzo the once-famed *Accademia della Crusca* still assembles. It arose out of the Accademia Fiorentina, founded in 1540, in consequence of a feud amongst the members: its first meeting as an authorised assembly was in 1582. Their object was the cultivation and refinement of the Tuscan dialect. Their *conceit* was that their business should consist in the separation of the fine flour from the bran, or *crusca*, and all their devices are in accordance. A boulting machine is their heraldic coat, with the motto, "Il più bel fior' ne coglie." The backs of their armchairs are in the shape of a winnowing shovel; the seats represent sacks; every member takes a name allusive to the miller's calling, and receives a grant of an estate, properly described by metes and bounds, in Arcadia. Their first object was the selection of such writers as might justly serve as standards of language: these they have designated as "*Testi di Lingua*," and from these authorities the *Dizionario della Crusca* was compiled. This academy incurred much ridicule for the pedantry it displayed. By Leopold I. the Academia della Crusca was united to the Accademia Fiorentina. It was afterwards revived, in 1814.

Casa dei Peruzzi (Piazza dei Peruzzi). These buildings are interesting, not only as specimens of early domestic architecture, of which the outline, at least, is undefaced, but on account of the connection of the ancient possessors with England. The family, or firm of the Peruzzis, distinguished amongst the royal merchants of Florence, had a branch or agency established in London, at least as early as the beginning of the reign of Edward I., and they continued in great credit till Edward III. To this monarch they advanced money to the amount of 135,000 marks, which, not being repaid, they became bankrupt. The other great Florentine houses, the Bardis and the Frescobaldis, the Barings and Rothschilds of their age, were involved in the same calamity. The Bardis and the Peruzzis families still subsist, and are in possession of the bonds given by Edward III. for securing the loans so made.

A lofty and not inelegant arch, the remains of the *Loggia de' Peruzzi*, and which was used as a kind of private exchange, yet remains. It was painted by *Paolo Uccello*, who was commissioned to decorate the vaulting with representations of the four elements. Earth, he figured as a mole; Water, by a fish; Fire, by a salamander; and Air, by a camel. *Paolo* had heard that the *cameleon* lived upon the pure element; but, not knowing exactly what kind of a beast a *cameleon* was, he painted a *camel* with a wide gaping mouth, inhaling the wind. The arms of the *Peruzzi*, a shield *semée* of *pears*, are yet seen upon some of the adjoining walls. In the neighbourhood of this Palazzo stood the *Roman amphitheatre:* the site can be traced by the very irregular oval space formed by the buildings covering the same ground.

Palazzo Strozzi (Piazza delle Cipole, No. 1013, but extending into the *Via dei Legnaioli*) was commenced in 1489, by *Benedetto da Majano*, and continued by *Simone del Pollajuolo*, nicknamed *Cronaca*, in consequence of the lengthy tales he had to tell about Rome and its wonders. The two lower stories are of

bold rustic work, the lower being rougher than the upper. The decorations, of the Tuscan order, and the magnificent Corinthian cornice, were added by Cronaca. This cornice, Vasari says, was taken exactly from an ancient design at Rome, the several parts being only enlarged by Cronaca in proportion to the size of this palazzo. About the time of the erection of the palace flourished *Nicolo Grasso*, called *Caparra*, an excellent worker in metal; and the cressets, "Lumiere maravigliose," as they are called by Vasari, which project from the angles, composed of a species of Gothic filigree, are curious and beautiful specimens of his work. It is said that the right of fixing such cressets was a peculiar honour granted to the families who had distinguished themselves by the gown or the sword, and that those of less consideration were only allowed to illuminate the battlements of their towers; but this rests upon very slender evidence. The interior court is also by Cronaca: "it does not correspond with the exterior, but is extremely beautiful."—*Milizia.*

Filippo Strozzi, the founder of this building, boasted that it should excel all others in magnificence. There was a great rivalry between him and the Pitti family; and, as the story goes, Luca Pitti, when he built his Palazzo (see *Palazzo Pitti*), boasted that it should be large enough to contain the palace of Strozzi within its cortile. This Filippo Strozzi was the father of the unfortunate Filippo, one of the last champions of popular liberty; who, although married to Clarice, daughter of Pietro de' Medici, was strongly opposed to the aggressions of that family, and when, upon the death of Alexander, Cosmo I. assumed the government, Strozzi joined the republican party. Taken prisoner in the battle of Montemurlo, 1537, he was cast into the "Fortezza da Basso," and, being cruelly put to the torture, is said to have committed suicide, a sword having been left, perhaps to tempt him to the act, in his cell. It is added that, with his own blood, he wrote upon the wall r floor of his dungeon the well-known line of Virgil, "Exoriare aliquis nostris ex ossibus ultor." A last will and testament, inscribed "Deo liberatori," and in which Strozzi apologizes for the act, has been attributed to him on very doubtful authority.

This Palazzo contains a good collection of paintings, amongst which may be noticed — *Giotto:* his Portrait by himself. — *Alessandro Allori:* several very interesting specimens; a portrait of Filippo Strozzi the patriot; Ruggiero flying from the castle of Alcina; Hercules and Antæus.—*Baccio Bandinelli:* his own Portrait; and many others.

Palazzo Bartolini (Piazza S. Trinita, No. 1128), built by *Baccio d' Agnolo*, who "introduced a cornice copied from one formerly at Rome in the gardens of the Constable Colonna, but now destroyed. Baccio had not the judgment of Cronaca: he applied to this small palace so large a cornice that it appeared like an immense hat on the head of a child. This was the first palace with windows ornamented by pediments, and columns to the doors, bearing an architrave, frieze, and cornice; a novelty which, like all others, was first blamed, and then passionately admired. All Florence ridiculed Baccio for this new style; not only personally, but with sonnets and epigrams, reproaching him with building a chapel instead of a palace. Those who ridiculed the building did not understand the subject, nor the reason for placing pediments over the windows."—*Milizia.*

Villa Torrigiani (on the S. side of the Arno, in the Via del Campuccio) has one of the most extensive and agreeable private gardens of Florence, containing extensive conservatories. There are two villas in the gardens, which are now let to foreign families of distinction, and form the most agreeable residences within the walls. In the centre is a high tower, representing the armorial bearings of the family. In the *Palazzo del Nero* (Piazza dei Mozzi, No. 1530), belonging to the same family, is preserved a mask in terra-cotta said to have been made from a cast taken from the face of Dante after death, and a few choice pictures.

Palazzo Pandolfini, now *Nencini* (Via

S. Gallo, No. 5935). "The exquisite façade of this palace is attributed to the divine Raffaelle d'Urbino. In it almost all the requisites of street architecture are displayed."—*Gwilt.*

Palazzo Uguccioni (Piazza del Granduca, No. 519), built in 1550. Its design has been successively attributed to Raffaelle, Michael Angelo, and Palladio. Over the door is a bust of Francesco I. by *Gio. Bologna.*

Palazzo Borghese, a modern building. but a good specimen of street architecture, is now a club, to which strangers can be introduced by a member.

Palazzo Corsini (Lung' arno, No. 4175), from the designs of *P. F. Silvani,* 1656, contains a valuable collection of paintings; the specimens of *Carlo Dolce* are remarkably good of their kind.

Palazzo Capponi (Via S. Sebastiano, No. 6303), of good architecture, built at the close of the 17th century, from the designs of *Carla Fontana.* It contains a valuable library and collection of manuscripts, some pictures, and is the residence of the Marquis Gino Capponi, the worthy head of a family which held a conspicuous place in the history of Florence.

Casa Gherardesca (in the Borgo Pinti), anciently belonging to the historian of Florence, Bartolomeo della Scala. The garden is pleasant. The family claim to be of the stock of Count Ugolino, and a bas-relief in terra cotta, attributed to *Michael Angelo,* in the cortile, represents his history. The house contains a few pictures.

Calazzo Rinuccini (Fondaccio di S. Spirito, No. 2011), built from the designs of *Cigoli,* about 1600, contains a small but curious collection of figures. *Andrea del Sarto:* two cartoons for the paintings in the Scalzi. — *Gozzoli:* a Madonna and Saints. — *Albertinelli:* a Madonna, may be particularly noticed. The fine library, and collections of curiosities and pictures, of this Palace, have been recently sold.

Casa Guadagni (Piazza di S. Spirito, No. 2086), also has a good collection of pictures, particularly some fine *Salvator Rosas.*

Casa Albizzi (Borgo degl' Albizzi) contains a valuable fresco by *Pietro Perugino,* the Entombment; it is remarkable for the fineness of the colouring.

Casa Altoviti, in the same street, is remarkable for the portraits of 15 illustrious Florentines, sculptured in middle-relief on its exterior. They were executed at the latter end of the 16th century.

Casa Buonarotti (Via Ghibellina, No. 7588). The house of Michael Angelo is one of the most interesting objects in Florence. The family still exists, and has continued in dignity and ease; and they have prided themselves on preserving the residence of their great kinsman inviolate. Not merely is the internal arrangement retained, but a great portion of the furniture continues to occupy its original station. The rooms open into each other, without any lateral communication; the first of the series is the saloon, where his own statue, by *Antonio Novelli,* is placed between the windows. Opposite to it is one of the only three oil paintings which can be ascribed to him with any certainty,—a Holy Family. It is unfinished. The Battle of Hercules with the Centaurs, in high-relief, though done by him in his youth, shows great power, as Vasari remarks. On each side of the room are five paintings representing the most remarkable events of his life; and the ceiling, divided into fifteen compartments, is painted in like manner, with pieces relating to his history. The next room is his real studio. Here are a Crucifixion, and a small Pietà, and his bust in bronze, by *Giovanni di Bologna,* full of spirit and finely executed. Michael Angelo's mode of working was exceedingly characteristic. He would frequently start from his bed in the midst of the night and rush into this studio; and in order to give himself light, he made a kind of helmet of pasteboard, on the top of which was a socket into which he used to fit a great tallow candle, and, thus illuminated, he contrived to chisel away, working with his right hand; when he painted, he used his left.

The third room is also a studio, with good frescoes by his scholars; a M-

donna, in low-relief, by him, executed, as Vasari says, in imitation of the style of Donatello, but with more grace and better design; and a bust of his nephew, by *Gio. Finelli.* The wooden "*armoiries*" stand unaltered, and many of his relics are shown,—his walking-stick, his slippers, his cup, and the like. Fortunately, they have escaped the diligence of collectors. Here also are kept many of his manuscripts, his letters, and his *ricordi*, or journals. It was the custom of Florence for everybody to keep such journals for family use, and they are yet extant in many families of great eminence, from the 15th century to the beginning of the 18th, containing mines of curious information.

Casa Guicciardini, near the Palazzo Pitti, was the residence of the celebrated historian. Nearly opposite to it is *Casa Macchiavelli*, No. 1754. Via Guicciardini, the house once inhabited by Macchiavelli: a tablet in the wall marks the fact, but the house has been so often altered that its original character is lost.

The *Casa di Dante* is in the Via Ricciarda, No. 683: although retaining few traces of antiquity, yet it has an interest as the place of Dante's birth, and of his residence during his youth. The longish narrow door, of antique form, in the Via Ricciarda, just before reaching the *Piazza di S. Martino*, and opposite to the *torre della Castagna*, is the entrance.

The house of *Amerigo Vespucci* stood upon the site of the Ospedale di San Giovanni di Dio in the Borgognissanti: an inscription preserves the memory of its site.

Casa Targioni, in the Via Ghibellina, contains the botanical and other collections of the justly celebrated naturalist Targioni, and afterwards inhabited by his scarcely less celebrated son. The collections of Micheli, formerly here, are now deposited in the Grand-ducal museum.

Casa Martelli, in the Via della Forca, contains some works of eminent artists. *Salvator Rosa:* The Conspiracy of Catiline, treated in the same manner as in the picture in the Pitti.—*Giulio Romano:* a picture of Witchcraft. There are also pictures by *Andrea del Sarto, Cigoli, Crist, Allori, &c. Donatello:* a youthful bust of St. John; a marble statue of St. John the Baptist; and one unfinished of David. Donatello was indebted to one of the Martelli family, a rich merchant, for his education.

The fresco by *Raffaelle*, which was discovered in the autumn of 1845, is in the refectory of the suppressed convent of S. Onofrio (in the Via di Faenza), now turned into a coach-painter's shop. It is very fine, and represents the Last Supper. It is in Raffaelle's second manner, and the monogram of the artist, RAPL. V. R. S., with the date MDV., has been found on the robe of St. Thomas, and leaves little doubt as to its origin, although no mention of this fresco is made by any of the biographers of Raffaelle, which is satisfactorily accounted for by their having all lived after his death, and not having had access to this convent, belonging to one of the most rigorous orders, which was hermetically sealed to all persons, and especially males, from without. The fresco was cleaned by an excellent artist, Sig. Ign. Zotti, who was one of its discoverers, and the celebrated artist Jesi has executed a beautiful engraving of it.

"In the remnant of an old cloister of the church of *St. Maria Nuova*, adjoining the Hospital, is a fresco, by *Frà Bartolomeo*, of the Last Judgment. It is in a ruined condition, but still sufficient remains to show his abilities. The arrangement of the upper part is precisely the same as that of Raffaelle in the picture of the Dispute of the Sacrament; the characters of the Apostles and Saints are well attended to: both are drawn from Giotto and Frà Angelico, and seem to have been conventional."—*T. P.*

Galleria Imperiale e Reale.—Open to the public every day except Sundays and holidays, between 9 and 3.

This celebrated collection, the richest and most varied in the world, is deposited in the upper story of the *Uffizi*, a fine building erected by Cosmo I., for the public offices or tribunals, and which besides these contains, on the second floor, the Magliabecchian Library. *Vasari* was the architect. "The

façade has a portico, with openings alternately circular and level;—the centre opening supported by double insulated columns, and the others by large piers with niches. Over the entablature of this portico, which is Doric, with a plain frieze, and dentals above the cornice, is a lofty attic: the windows are small. This idea evinces an improved taste. This is Vasari's best building."—*Milizia.* The building consists of three sides of a parallelogram, in the form of a Greek Π. It was begun in 1560. The tribune was built by *Bernardo Buontalenti*, by order of Francesco I. The vestibules, the hall of Niobe, the rooms for the gems, bronzes, and Etruscan vases, were completed in their present form by *Zanobi del Rosso*, in the middle of the last century. The gallery, properly so called, is part of the corridor built by Cosmo I., to enable him to pass from the Palazzo Pitti to the Palazzo Vecchio without descending into the streets. This corridor of communication, which opens into the western gallery, is Vasari's work, and was completed in five months. Where needful, it is carried over arches: and the roof of it may be seen from the windows of the Uffizii, winding downwards, and crossing the Ponte Vecchio, being lost amidst the buildings of the Oltr' Arno.

On the outside, at the end of the loggia, is a statue of Cosmo I., by *Giov. Bologna.* The niches have been recently filled with statues of celebrated Tuscans, executed by modern artists, at the expense of a patriotic society. There are already placed—Orcagna, by *Bazzanti;* Dante, *Demi;* Lorenzo the Magnificent, *Grazzini;* Leonardi, *Pampaloni;* Petrarch, *Leoni;* Benv. Cellini, *Cambi;* Giotto, *Dupré;* Michael Angelo, *Santarelli.*

The original collections of the Medici family were dispersed at various periods; the collections of Lorenzo were sold in 1494, and lastly their palace was plundered after the assassination of the mulatto Alessandro, in 1537. Cosmo I., however, recovered much of what had belonged to his ancestors, and he was the founder of this museum, in which he was much assisted by the advice of Vasari. His successors rendered it what it now is. Most was done by Ferdinand I. and Cosmo II.

Ascending the stairs, you enter *the first Vestibule.* Here are placed the busts of the Medici family; three of which, viz. of Ferdinand I. (d. 1609), Cosmo II. (d. 1621), and Ferdinand II. (d. 1670), are in porphyry. It is said that the art of working in this material was rediscovered by Cosmo I. *Ferrucci*, the author of the statue on the column in the Piazza Santa Trinità, was the earliest modern who worked successfully in porphyry. Here are also a bronze statue of Mars, and a Silenus with an infant Bacchus in his arms, and some antique bas-reliefs inserted in the walls.

Second Vestibule. — The *Florentine Boar*, and two noble figures of wolf-dogs, seated, and full of animation. Several fine statues larger than life. One, called *Apollo Cœlispex*, is an example of the extent to which *restorations* have been carried in this collection; if these are deducted, the antique portion will be reduced to the trunk, part of the right thigh, and the stump of the right arm. Yet the statue, thus made up, has been treated as a valuable illustration of the second Pythian ode. There is no collection where caution is more required than in this, before a statue is admitted to be an ancient work throughout. *Adrian, Trajan, Augustus*, statues larger than life; all possessing merit, particularly the latter, of which, however, the head is modern. Many busts of which the names are unknown. Two four-sided votive columns, covered with interesting reliefs: that to the rt. is surmounted by a head of Cybele; that to the l. by a fine head of Jupiter. The horse in this room was once supposed to belong to the group of Niobe.

The *Corridors.*—These are employed both as a picture and a sculpture gallery. The ceiling of the eastern gallery is painted with mythological subjects, arabesques. These were painted in 1581, and are attributed to *Poccetti.* In the southern and western corridors the subjects are taken from the bio

graphy and history of Florence: these were executed in 1655 by various artists. Twelve divisions of the ceiling of the W. corridor having been destroyed by fire in 1762, they were restored at that time. Each corridor has a frieze of portraits, begun by Cosmo I., who employed *Cristoforo Papi* to copy the collection of Paolo Giovio: his successors continued it, and the series now numbers 533. It includes many men of letters and authors, whose portraits are not easily found elsewhere; but they have little merit as works of art. Each of the following descriptions of the works of art contained in these corridors begins at the northern end of the eastern corridor, near the entrance, and proceeds from thence regularly round the corridors.

Pictures. — The paintings form an historical series, chiefly of the Tuscan schools. They are arranged chronologically, beginning at the N. end of the E. corridor, near the door of entrance. The greater part was collected by or under the directions of Vasari, who advised Cosmo I. to keep them together as illustrations of the history of art. The collection is worthy of notice in this respect, and as being the earliest formed for instruction, and as an object of curiosity. Amongst these pictures the following are more particularly interesting, as showing the progress of early art:—Saint Bartholomew, by *Cimabue,* 1240-1300. *Giotto,* 1276-1336, Our Lord in the Garden. *Angelico da Fiesole,* 1387-1455, two good specimens; one representing the Virgin and Child in the centre, and Saints around; the other, a similar subject, is in the form of an altar-piece, with folding-doors, which the custode will open if asked to do so. *Filippo Lippi,* a Virgin and Child supported by Angels. *Pollajolo,* 1426-1498, three Saints. "Excellent drawing in the hands and feet, with good proportion, and large draperies. His colour approaching to the Venetian."—*T. P.* *Luca Signorelli,* 1440,1521, the Infant Jesus, the Virgin, and St. Joseph. "A round picture, wherein the style of form is very considerably improved or enlarged, and action and expression well felt and understood. There is great intensity of look and action in the Virgin turning over the leaves of a book, with somewhat of the grace of Correggio in the fingers. There is another of his which appears to be of an earlier date, as the accompaniments are more *petite.* There is great ability and style in the drawing of some naked figures in the distance, in varied actions, which justify what Lanzi has said of him, —an original mode of thinking, an aim at grace, and a variety of action, with good drawing and rotundity of form in the naked child."—*T. P.* *Boticelli.* An infant Jesus, and Virgin crowned by Angels, a circular picture, shows a great advance in grandeur and beauty of style. *D. Ghirlandaio,* 1451-1495, the Adoration of the Magi. "In this picture, and in another at the Academy, he exhibits the same feelings precisely as in his frescoes, but these pictures are wrought more carefully. In this one the colour of his draperies is extremely rich, but his flesh imperfect, and his keeping completely out;—figures diminished in size, but equally strong in colour with those in the foreground, and gilt in the armour, &c."—*T. P.*

Busts.—The series of busts of Roman emperors is unrivalled, except in the Capitoline Museum at Rome, extending from Cæsar to Constantine. Of many there are duplicates and triplicates. The following are deserving of notice:—*J. Cæsar,* in marble, face furrowed with wrinkles, and the hair brushed forward to hide his baldness. *Augustus:* 3 busts: the regular features and calm countenance contrast strongly with those of J. Cæsar. *Julia,* the daughter of Augustus. *Marcus Agrippa.* These last two are remarkably fine. *Caligula.* highly characteristic. Busts of Agrippa and of this Emperor are very rare. *Nero,* as a child and as a man: the youthful, almost infantine, head is not only delicate in feature, but sweet in expression; and in the cruel and hardened man a resemblance may be traced to the child. *Otho,* considered by Winkelman as the finest of its class, having also, like that of Caligula, the merit

of scarcity. *Vitellius*, evidently a likeness, big and burly, almost approaching to caricature. (See p. 94.) *Julia*, the daughter of Titus: a finely executed and well-preserved bust. *Vespasian*. The features express the plain good sense characteristic of this emperor. *Nerva*: "his mild disposition was respected by the good."—*Gibbon*. *Trajan*, three busts, one colossal. *Plotina*, the wife of Trajan, finely executed and very rare. *Adrian*, of fine workmanship, with an ample beard. *Ælius Verus*, whom Adrian adopted as his successor. "A gay and voluptuous nobleman, recommended by uncommon beauty to the lover of Antinous."—*Gibbon*. *Marcus Aurelius*, four busts, representing him at different periods of his life, and with various proportions of beard. *Faustina* the elder, the wife of Antoninus; two busts, one very fine. Two busts of children, one of which is *Annius Verus*, son of Marcus Aurelius. *Lucius Verus*, the son of Ælius. Three busts, *Commodus*, rare, in consequence of the destruction of his portraits and monuments. *Septimius Severus*, two busts, both fine. *Caracalla*, evidently an unflattering likeness, of excellent workmanship. *Geta*, three busts. *Albinus*, the competitor of Severus for the empire, a bust in alabaster. *Alexander Severus*, two busts, very rare. *Maximin*, characteristic of the bold barbarian. The elder *Gordian*, the only existing bust. *Philip*, tolerable workmanship. *Constantine;* the workmanship shows many symptoms of the decline of art. Very rare. "None of these heads," observes Forsyth, "are absolutely entire: most of their noses and ears have been mutilated; indeed, such defects were common even in ancient galleries:—

'Et Curios jam dimidios, humeroque minorem
Corvinum, et Galbam auriculis nasoque carentem.'
JUVENAL.

An imperial nose may, however, be always authentically restored, as it appears on coins in profile."

Statues.—The best statues of the eastern corridor are,—a young *Athlete*, holding a vase. *Urania*—at least so called, for the emblems, the globe and compasses which she holds, are modern additions or restorations. The drapery is fine.—A *Vestal* bearing the name of Lucilla.—*Apollo*, with a serpent by his side: the portions which are antique are fine, but the restoration of the rt. arm is bad. In the southern corridor are,—a *Cupid*, a *Bacchante*, and *Venus Anadyomene*. In the western corridor are two statues of *Marsyas*, one rather deficient in expression, restored by Donatello, the other of a reddish marble restored by Verocchio. Just beyond these statues a small door opens into a narrow corridor containing some fine

Sculptures of the modern Tuscan School, chiefly of the 15th century.—"Here are preserved some extremely interesting specimens of art of this period, by *Benedetto da Rovezzano* and others. These works merit a careful examination, as they offer not merely valuable illustration of the progress that was being made in the art at the time they were executed, but they possess qualities which claim for them high praise as examples of rich composition and appropriate expression. Many of them are likewise worthy of attention for an approach to great beauty of form, and for the skilful treatment of the draperies."—By *Benedetto da Rovezzano* are subjects intended for the chapel and shrine of San Giovanni Gualberto, taken from the life of the saint: they are in the first part of this corridor. They were, unfortunately, sadly mutilated by some foreign soldiers, in 1530, who were quartered in the monastery of St. Salvi, where these sculptures then were.—"A long group of figures by Andrea del Verrocchio, representing the death of a lady in childbirth, is excellent for nature and pathos in the different characters, though nobleness of expression may sometimes be sacrificed to truth."—*H. H.* In the second part of this corridor, "Two works of *Luca della Robbia*, bassi-rilievi in marble, formerly in the Duomo of Florence, according to Cicognara, deserve particular attention for their composition and the expression. They represent a choir, or groups, of singers. They are true nature, although not flattering as

beauty; and they only want a more elevated class of form to render them equal to the productions of the best works of the best periods of art. It is said that these rilievi were executed in competition with Donatello, whose rival performance is still in existence. By *Donatello* there are some curious bassi-rilievi, in marble, representing groups of children dancing to music. The composition is most skilful, and the expression and character most carefully and successfully attended to. The relief is much more flattened than is usually seen in early works, and the background is studded with gold-leaf, laid on in small circles. These probably are the rilievi which he made in competition with Luca della Robbia." — *Westmacott jun., A.R.A.* *Michael Angelo*, a holy family, an unfinished circular bas-relief; *Ant. Rosellino*, bas-relief, the Virgin praying to the infant Christ; *Donatello*, small bust of St. John the Baptist, in black marble; *Benedetto da Majano*, bust of Pietro Mellini; busts by *Mino da Fiesole* of Pietro de' Medici, and Rinaldo della Luna; remarkable bust of Machiavelli in 1495. Sculptor unknown. *Michelozzi*, a statue of St. John: the sculptures of this celebrated architect are rare.

Returning to the great corridor observe the following statues: *Hygeia*, drapery good; *Discobolus*, supposed to be a copy of that of Myron; *Minerva*, in the style of the Æginetan school; one of the two statues of *Æsculapius*. *Marcus Aurelius*, in the best style of Roman sculpture.—*Melpomene or Clio*. A very curious specimen of Græco-Roman sculpture of the 5th century, in the very last era of paganism. From the inscription, in a character almost approaching to Gothic cursive, we find that the sculptor's name was Atticianus. The Bacchus and Faun of *Michael Angelo*, of which the following story is told by Wright, a very intelligent traveller, who visited Florence somewhat more than a century ago. "When Michael Angelo's reputation was raised to a great height, his adversaries, envious of his fame, had no other way left to lessen it, but by comparing his works with the antique, endeavouring to show how far he fell short of the ancients; he took a resolution of putting the skill of his judges to the test, and made this Bacchus and Faun. When the work was perfected, he broke off the right hand, which holds a cup, and laid it by in his closet; the rest of the figure he buried, and let it lie some time in the ground. At a proper opportunity workmen were ordered to dig, as for other purposes, in another part of the ground, and to carry on their work so that they must of course come to the place where the statue was hid. They did so, and found it; and, by direction, talked of it in such a manner as that it might come early to the ear of some of his adversaries, who were not long in going to view the new discovery; and when they had cleared the earth from it, they found a fine group of a Bacchus and Faun, all entire, except one hand, which was wanting to the Bacchus. They judged it straight to be antique, and a fine antique too. The discovery was soon noised about, and among the rest that flocked to see it, Michael Angelo came himself: he was not so loud in his praises of it as the rest were. It was a 'bella cosa,' a good, pretty thing. 'Well,' says one of them, 'you can make as good a one, no doubt.' He played with them a while, and at last asked them, 'What will you say if I made this?' It may be easily imagined how the question was received. He then only desired their patience while he stepped home, as he did, and brought with him the hand he had broken off, which, upon application, was found to tally exactly with the arm. It was broken off in the small part of the arm, just above the wrist, where the seam is very visible."—"In the gallery of Florence is a half-drunken Bacchus, by Michael Angelo. An ancient subject, it still has the merit of being filled with Michael Angelo's own feeling for character and expression, but it falls short of the manner in which the Greeks would have treated it. It wants purity of taste, and the beautiful form free from affectation or display, which the ancients knew so well how to apply in all their conceptions. Michael Angelo

in this work attempted to represent what he could not feel as a Greek sculptor would, and to this only is to be attributed its inferiority."—*Westmacott jun., A.R.A.* Bacchus by *Sansovino*, highly praised by Vasari; Apollo, a vigorous sketch in marble, by *Michael Angelo;* St. John the Baptist, when young, supposed to be by *Mino da Fiesole.*—David as the Conqueror of Goliath, by *Donatello.* The same subject is repeated by him in a finer bronze statue: St. John the Baptist, wasted by fasting, is also by him, and one of his finest works. At the end of the corridor is *Bandinelli's* fine copy of the Laocoon. It was executed by order of Leo X. as a present to Francis I.; but when it was finished Clement VII. liked it so much that he kept it. At a short distance in front of this is an antique figure in touchstone of Morpheus, represented as a boy asleep with a bundle of poppy in his hand: very expressive of perfect repose.

Sarcophagi.—On the 14 sarcophagi which are placed in the corridors may be seen various bas-reliefs, of which the subjects are taken from the heathen mythology. The last one is Christian, and has on it the history of Jonas: the workmanship is very coarse.

Near the middle of the first corridor, or eastern arm of the gallery, a door opens into

The Tribune.—This sumptuous apartment, completed by Cosmo II. in 1610, was originally built by Francesco I. as a cabinet of miscellaneous curiosities. Amongst other objects, his curious collection of astronomical instruments was here deposited; and an aperture (now closed) in the cupola admitted the rays of the sun upon a meridian line in the pavement. Here was also his rich collection of medals and gems. The cupola is beautifully incrusted or inlaid with mother-of-pearl; the pavement is of rich marble. Here are assembled some of the most valuable works of the gallery; but as this room was not, when built, intended for their reception, it is not well adapted for the pictures. "The five works of sculpture which are collected together in the Tribune are sufficient in themselves to confer a reputation on any museum of art. The first which attracts attention is the far-famed marble statue, universally known as the *Venus de' Medici.* It is an example of perfect art in its class. It is worthy of remark that the ancients seem to have made a distinction between mere passion and the refined affections which were supposed to be presided over by the goddess of Beauty and Grace; and in their sculpture marked the difference by the character of personation in the celestial and the terrestrial Venus. The Venus de' Medici may be considered an example of sculpture when the art had, in a great degree, departed from its highest aim, that of addressing the sentiment by means of tranquil expression and simple grandeur of form, and had entered on the comparatively easy task of fascinating the senses by the display of the soft and beautiful models offered by a less *idealised* nature. It is thought that the female figure was never represented entirely undraped till the age of Praxiteles. In the exquisite work now under consideration the spectator is captivated by the unveiled beauties of the figure, by the graceful turn of the head, the tender, smiling, and the rich flowing harmony of lines in the *torso,* and the lower extremities. "The countenance of the Medicean Venus is amongst its highest excellences, and gives an elevated character to the whole figure. The expression is not tender or smiling; the mouth, indeed, retains its unrivalled sweetness, and the forehead has even a grave air. She is evidently solicitous to discover whether she is observed. Yet the look does not indicate the timid modesty of a young girl, but the dignified anxiety of a noble married lady in such circumstances. Combining this with the position of the arms, it is impossible to conceive more feminine purity than the statue displays: it may be called its motive.—The Venus Anadyomena, in the southern corridor of the gallery (p. 517), displays the same sentiment, but with a more timid, virginal expression: it seems as if, in case of any one appearing, one would crouch screaming on the ground; th

other, bid the intruder go about his business."—*H. H.* This statue was much broken when found, but the parts have been well adjusted. The feet are particularly beautiful. The only restorations are the arms and hands; they are by Bernini, and do not correspond in character with the rest of the figure. The height of the figure itself is 4 ft. 11$\frac{4}{10}$ in. Eng. measure; if the figure stood erect it would be about 5 ft. 2 in.

"*The Apollino*, like the Venus de' Medici, is of the school of beautiful and tender form. Its character is that known by artists as the Androgynous; a combination, or mixture, as it were, of the female with the youthful male figure. This statue is justly considered one of the most valuable monuments that have reached us. It exhibits very high qualities of art. The balance of the composition is skilful, the attitude is easy, and there is a graceful and harmonious flow of lines from almost every point of view. The individual parts, especially in the body, or *torso*, offer excellent examples of this class of ideal form. The height of the figure itself is 4 ft. 6 in. Eng. measure.

"*The Dancing Faun* displays the great skill of the artists of antiquity in the adaptation of form to a required purpose. The ideal of this class of poetical subjects requiring no preponderance of the elements of mere physical strength, while at the same time it was important to avoid the appearance of refinement, the muscles are less developed than is usual in the adult male figure, and are of a firm and knotty character. There is also an appearance given of elasticity, and capability of agile action. The general harmony (or 'keeping' as it is technically called) is well sustained throughout this admirable work, and the whole figure appears in motion, from the finger down to the foot which presses the *scabellum*. The portions of the statue which are restored are carried out in the true spirit of the original work. The modern additions are from the chisel of Michael Angelo.

"*The Lottatori*.—The group of the Wrestlers, or, more correctly, of the Pancratiasts, is a remarkable example of intricate and yet compact composition, of which there is no similar ancient specimen remaining. It is a work abounding with energy and expression, while, at the same time, it has the praise of being free from undue exaggeration. It exhibits also very highly technical qualities; in the anatomical correctness in the details, propriety and choice of form, and most skilful execution. The sculptor has shown, in this most difficult subject, his perfect mastery over his materials. One of the heads is antique, but some doubt has been felt respecting the other, that of the upper figure. If it is ancient it is believed to have been retouched.

"*L'Arrotino*, or the slave whetting his knife, has given rise to much discussion and speculation as to its subject; some considering it simply as it is here designated, while others are disposed to associate it with various well-known histories; the conspiracy of the sons of Brutus; that of Catiline; or with the fable of the flaying of Marsyas. These, however, are questions which have little or nothing to do with its consideration as a work of art. In this respect its merits are of a very high order. It obviously represents a figure whose attention is suddenly arrested and withdrawn from his immediate occupation, and the attitude is simple and perfectly true to nature. The head especially is treated in a most masterly manner; and the earnestness manifested in the countenance assuredly entitles this statue to rank amongst the most valuable ancient works of expression."—*R. Westmacott jun., A.R.A.*

There is some uncertainty whether the Venus was found in Hadrian's villa at Tivoli, or at Rome, in the portico of Octavia, of which some noble remains exist, close to the church of S. Angelo in Pescaria. The *Apollino* was lately broken by the falling of a picture, but has been so well mended that the damage is hardly visible.

The choicest paintings of the collection are deposited in the Tribune.

Michael Angelo. — The Virgin presenting the Infant to St. Joseph (a circular painting). This is one of the three recognised easel pictures of this

master, and as such most highly valued by his contemporaries. It is particularly described by Vasari. "The impression this work at first sight made upon me was unpleasing, accustomed as I am to seek for the most agreeable qualities of painting,—beauty in form, in expression, in chiar'-oscuro, in colour well conducted and united so as to present to the eye, under the most pleasing aspect, harmony in the arrangement and hues of colours, and, for serious subjects, solemnity of tone. Here are none of these requisites in a picture; but here are, to compensate, skilful drawing, a delightful fulness of sentiment, and vast and powerful knowledge of form, grand and severe, but not beautiful, except the two heads of Joseph and the Saviour. Here is an exhibition of great power in composition of lines and forms in the limbs and in the draperies. It is painted, I am told,—for I should not have discovered it,—in tempera (body water-colours), and varnished; and is laboured to a degree perfectly astonishing. Every feature, every limb, every fold of the drapery, is completed to its utmost limit; no work of Van der Werff is more so; and the drapery is divided and subdivided into folds intricate in themselves, and perhaps too numerous and broken for fine style, though the lines are conducted with great skill. Of its colour it is in vain to pretend to speak; it sets all reason at defiance, in the flesh particularly. In that of the principal group, one colour is taken for the lights, and another for the shadows, and they are worked together to produce the form, and that is rendered most scientifically. And yet, though the colour of the flesh, in the principal figures, where he laboured most earnestly, be thus defective, there are a clearness and purity in that of some of the figures in the background (which, by the by, seem introduced for no other purpose than to show his knowledge of the figure) that are extremely true and agreeable. As to harmony, that seems never to have entered his head, but it has a tone of a peculiar kind in the sky and background. In short, the great talent manifested here is extremely imposing, and one regards it with increasing estimation as one continues to look at it. The knowledge of its author thus rises to view, overpowering the discordant effect produced by its aspect at first. Every return to it adds new interest, till at length admiration of the power it exhibits so blends itself with the condemnation one feels inclined to bestow on its defects, that, if I do not leave it gratified entirely, I do humiliated." —*Prof. Phillips, R.A.*

Raphael.—A Portrait, a Florentine lady, name unknown, called Maddalena Doni, the wife of the painter's Florentine friend Angelo Doni, but there is doubt as to the identity. There is great beauty in this early and delicately painted picture. The gentleness of expression, and the happy turn of the neck and bosom, are admirable. It has suffered by cleaning and repairs. — A Holy Family, commonly called *La Madonna del Cardellino* (Goldfinch), beautiful in composition, and sweet in expression. Vasari considers it as remarkable also for the truth of its colouring. This picture was painted in Florence by *Raphael* for his friend Lorenzo Nasi, whose house being destroyed by the "smottamento" of the Monte S. Giorgio, the picture was buried in the ruins, but was recovered and carefully joined. — *La Fornarina*, a Female Portrait, which bears the date of 1512. The colouring is remarkably warm, and, as it rather differs from Raphael's usual tone, some connoisseurs have attributed it to Sebastian del Piombo, or Giorgone, but without the slightest foundation. There is much doubt as to whom it represents, but the best opinion seems to be that it is the portrait of one of Raphael's mistresses. —Pope Julius II. A very fine head; the picture most carefully painted, the colouring rich and deep. It is a repetition of that in the Pitti palace: at Florence no one doubts but that *both* are originals.— St. John preaching in the Desert. The authenticity of this picture, of which there are many repetitions, has been unnecessarily doubted; but its beauty, as well as the circumstance

its being painted in *tela*, while the others are, or were, on wood, prove this to be the celebrated San Giovanni which *Raphael* painted for Cardinal Colonna, and which he gave as a fee to his physician, Messer Jacopo, who had cured him of a dangerous illness. It has been in the Medicean gallery since 1589.—By the side of these pictures hangs a Holy Family, a pleasing picture called a *Raphael*, but which, according to Passavant, is by some other artist, perhaps by *Franciabigio*. Wagner contests the point, and considers it a real Raphael.

Titian.—The Venus, so called, but supposed by some to be the portrait of a mistress of one of the Dukes of Urbino. In her rt. hand are flowers, at her feet a little dog. Two figures in the distance are searching for clothes in a chest. "The Venus recumbent, by Titian, is perhaps the most perfect picture in the whole collection. I do not mean to say that it is the work of the deepest thought, or the purest sentiment; I speak of the mere application of the principles of the art of painting; its power of conveying perfect imitation of well-chosen form and character. Its form and its colour are as well known as prints and copies can make them: but neither has print yet given me the full idea of its effect, nor copy of its depth, its purity, and its brilliancy of colour and of tone." *Prof. Phillips, R.A.*—A second Venus, considered as inferior to the first.—Portrait of Monsignore Beccadelli; a fine, simple, expressive portrait, wearing a square trencher cap on his head, and holding in his hand a Brief of Pope Julius III. Beccadelli was Archbishop of Pisa, and tutor to the young Cardinal Ferdinand de' Medici. When Beccadelli was nuncio at Venice, and *Titian* painted this portrait, he was in his 75th year.

Paul Veronese.—Holy Family, with St. John and St. Catherine.

Annibal Caracci.—A Bacchante, Pan, and Cupid: one of his best works.

Ribera, called *Spagnoletto.*—St. Jerome.

Guercino.—A Sibyl, noble in expression and action.—Endymion Sleeping.

Fra' Bartolomeo. — Two noble figures of the Prophets Isaiah and Job; the latter holds a scroll, with *Ipse erit Salvator meus.*

Daniele da Volterra.—The Massacre of the Innocents; full of figures finely drawn.

Andrea del Sarto. — Madonna and Child, between St. John the Evangelist and St. Francis, called la Madonna di San Francesco. A very grand picture. The Virgin, in the simple and beautiful character of the head and dress like the Madonna del Sacco. The Saints, noble figures; and the Angels below the Virgin, graceful and beautiful. This is considered the finest of the many fine works of this master at Florence, whose merits can only be appreciated in his native city.

Albert Dürer.—Adoration of the Magi; the heads in a grand style.

Andrea Mantegna.—Three pictures: the Circumcision, the Adoration of the Kings, the Resurrection. The figures small, and finely and carefully finished.

Pietro Perugino. — The Virgin and Child, between St. John the Baptist and St. Sebastian; a simple and beautiful composition and fine expression. The background is a grand architectural scene, carefully painted.

Luini.—Herodias receiving the Head of St. John. Much like Leonardo da Vinci, and careful and delicate in execution.

Correggio.—The Virgin kneeling in adoration before the Infant, who is sleeping on a portion of her drapery. Given by the Duke of Mantua to Cosmo II. in 1617.—The Virgin and Child in Egypt, painted by *Correggio* at the age of 20; Head of St. John the Baptist in the charger; Head of a Child, larger than life, and painted on paper. "There are four pictures attributed to Correggio; I can give credit to three, though they are not of his best; but the fourth — a head of a youth—I doubt. The best is of the Virgin adoring her child laid down before her. It has great beauty of colour, and freedom of execution peculiar to him; it is exceedingly affected in the air, but at the same time great tenderness of expression is rendered in

it. There is too much of background to it, so that the figure loses its consequence, although he has endeavoured to remedy that evil by making it very simple and dark."—*Prof. Phillips, R.A.*

Parmegiano. — Holy Family, with Mary Magdalen, and the prophet Zacharias.

Guido.—A Virgin in Contemplation, half length, and seemingly studied from the statue of Niobe.

Domenichino.—A fine portrait of Cardinal Agucchia.

Vandyke.—Two fine portraits, one of Charles V. on Horseback, armed; over his head an eagle holds a crown of laurel: the other, a figure dressed in black, with an expressive countenance, is called Jean de Montfort.—*Baroccio:* Portrait of Francis I. Duke of Urbino. —*Giulio Romano:* Virgin and Child.—*Rubens:* Hercules between Vice and Virtue, personified by Venus and Minerva.

In two rooms on the N. side of the Tribune are placed works of the Tuscan school. In the smaller of the two, which is entered from the Tribune, the pictures most deserving of notice are the following:

L. da Vinci.—A fine portrait, at one time called that of Raffaelle—Medusa's head. "Nothing struck me more than a Medusa's head by L. da Vinci. It appears just severed from the body and cast on the damp pavement of a cavern: a deadly paleness covers the countenance, and the mouth exhales a pestilential vapour; the snakes, which fill almost the whole picture, beginning to untwist their folds; one or two seemed already crept away, and crawling up the rock, in company with toads and other venomous reptiles."—*Beckford.* "The head of Medusa, so well known in story, is finished with extreme care and delicacy; but the parts are not very well relieved: the head itself has great beauty of form. I think the great point in Leonardo's character as an artist is the extreme desire he appears to have felt to obtain perfection by carrying expression to its utmost point; and he obtained it where he completed his work, as in this picture."—*T. P. Fra Bartolomeo:* Two small pictures, representing the Nativity and the Circumcision, united. They are much praised by Vasari.—*Fra Angelico:* Six pictures:—The birth of John the Baptist; Coronation of the Virgin; Preaching of St. Peter; Marriage of the Virgin; Adoration of the Magi; Death of the Virgin: interesting pictures full of figures. In the last the corpse of the Virgin is seen extended on a bier: above the body is a glorified figure of our Lord blessing the corpse, and holding a small figure, allegorically representing the soul of the Virgin, in his arms. The Apostles, standing round, have each a flame of fire, as on Pentecost, on their heads. —*Ridolfo Ghirlandaio:* Adoration of the Magi. — *Cristof. Allori:* The Saviour sleeping on the cross.—A fine copy of the recumbent Magdalen at Dresden. —*Masaccio:* An old Man, painted with great truth.—*Botticelli:* Calumny, an allegory as described by Lucian. —*Bronzino:* An allegory of Happiness; Portrait of the dissolute Bianca Capello, mistress and wife of Francis I., a delicate and almost fascinating countenance, but also exhibiting somewhat of the embonpoint described by Montaigne. In the background is an allegorical group, which is called the "Dream of Human Life," and is a duplicate of the so-called Michael Angelo in the National Gallery in London. —*Cigoli:* St. Francis with the stigmata. —*Carlo Dolci:* St. Lucia, in a red mantle, with a wound in her neck.

In the second and larger room are the following pictures:—

Jacopo da Empoli.—"The most perfect colourist of the Florentine school, and the picture by him here is one of his best. The subject is St. Ives reading the petitions of widows and orphans. He is seated on an elevated place, with a strong deep tone of colour in his face, a red piece of drapery on his head, and a white pelerin on his shoulders, painted to perfection over a brown mantle. He relieves from dark brown and grey architecture of exquisite tone and clearness in its depth. The figures around him are well composed, and, if they had not some o them been too much lost in the ground

and if a little better arrangement of colours had been made, this picture would not yield to the best of the Flemish school."—*T. P. Artemisia Lomi*: Judith striking off the head of Holofernes.

Ridolfo Ghirlandaio. — San Zanobio raising a dead child; excellent in each figure, in the grouping, and in the fulness with which the story is told.—Its companion is the Translation of the Body of the Saint, which gave rise to the miracle commemorated by the column near the cathedral. "These two pictures have great variety of action and power of expression, with an increased breadth, and aim at tone and colour quite Venetian, and produced in the same manner. It is, however, overdone; blackness usurps the place of shade, contrasts of red and green, in different tones of light, forbid harmony. What he did, however, was a great advance in the art, though not in the best direction. He appears to have sought, and in a measure obtained, what few Florentines before him had thought of,—chiar'-oscuro."—*T. P.*

Mariotto Albertinelli.—The Visitation of St. Elizabeth. The two noble figures of the Virgin and St. Elizabeth approach, in style, to Fra' Bartolommeo, with whom Albertinelli was in early life a fellow-student and a friend. "I have seen several pictures by Albertinelli, but not upon a scale to compare with this in any respect. It partakes largely of the colour of the best time as well as form, if we except the error, common to the school, of making colour stronger in the shade than in the light. It is exceedingly fraught with feeling; the Virgin is the personification of delicacy, modesty, and self-possession in a female of fine and elegant form in figure and drapery. The school had not got rid of the formal arrangement of architecture and sky as background, but it is fine in colour. The whole is exceedingly strong and deep: red and blue, opposed by orange and white, with dark architecture off a light blue sky exceedingly luminous, compose its arrangement, which tells with immense force. There is below it one of those painted steps of the altar, exhibiting small pictures of the Annunciation, the Nativity, the Child lying on the ground, Joseph and Mary praying beside it, and the Presentation, all full of the same feeling and richness of colour."—*T. P.*

Andrea del Sarto. — St. James and two Children in the dress of Penitents. The action of the Saint pleasing and affectionate, taking one child under the chin; and the attitude of the child caressed, simple and reverential.—His own portrait.

Pontormo.—Cosmo il Vecchio, Pater Patriæ. In the "abito civile" of a noble Florentine citizen, with a red velvet vestment and berretta. Before him is a laurel branching into two stems, one of which is cut down, whilst the other is flourishing; alluding probably to the fate of his two grandsons, Giuliano and Lorenzo.—Joseph presenting his father to Pharaoh. A long picture, containing many pleasing groups.

Vasari.—Lorenzo de' Medici. Vasari made up the portrait, not merely in countenance, but in costume, from the best contemporary paintings and drawings which he could find. About the figure are many allegorical accessories, of which it might have been difficult to guess the meaning, had not the interpretation been furnished by the artist himself. Lorenzo leans his hand upon a species of pilaster, against which is a very grotesque head, representing (as Vasari informs us) Falsehood biting her own tongue. Another pilaster, with a head thrown quite backwards, and a vase standing upon the forehead thereof, still more perplexingly signifies Vice conquered by Virtue. An antique lamp burning denotes the illumination which Lorenzo's successors received from his virtues.—Alessandro de' Medici, the first Duke of Florence, is equally full of recondite meanings. Of these it may be sufficient to notice that his seat has three legs, as a perfect number, each leg being composed of three *terms*, whose arms are amputated, to represent that the people have neither arms nor legs. In the centre will be discerned a head, with bands issuing from its mouth, to show how the Republic was bridled by the strong castle erected by the Medici (see *Fortezza di*

) ; and the red drapery cast upon
eat indicates the shedding of the
of those who were opposed to
. The swarthy complexion, thick
and black crisped hair, testify
egro blood of Alessandro's mother,
re.

onzino.—Eleanor of Toledo, wife
smo I., with her son Ferdinand I.
r side. There is another picture
r, by the same artist, in the first
mall room.—The Descent of our
our into Hades; considered the
d'œuvre of Bronzino. It was brought
the gallery by the late Grand
e Ferdinand III. from the church
hich it belonged.—By the same
are two Portraits of Children,
Princess Mary and the Prince
ia, son and daughter of Cosmo
hey are full of life and intelligence.
ra' Bartolommeo.—The Virgin and
d, on a Throne, surrounded by
ral Saints and Protectors of the
of Florence. In front is Sta.
arata, with a palm-branch. One of
noblest designs of this great artist.
eonardo da Vinci.—The Adoration
the Magi, a mere sketch, very in-
sting, as showing the commence-
nt of this artist's pictures. "The
rd was carefully prepared with a
ite *gesso* ground, on which the de-
n was freely drawn. It was then
sed over with dark colours, thus
quiring a deep tone at the commence-
nt. Some of the heads are made
t with great character, but not pro-
ded far with. Some trees in the
ckground are drawn as if they were
ver to be touched again."—*T. P.*
Cigoli.—The Martyrdom of St. Ste-
en.

In a room which opens out of the S.
le of the Tribune, and opposite to the
uscan school, are some works of other
alian artists, amongst which the fol-
wing may be noticed:—

Albuno.—Venus reposing, surrounded
y Cupids, some shooting at a heart
spended from a tree as a target,
hers making arrows; Rape of Europa;
t. Peter delivered by the Angel out
Prison.—*Salvator Rosa:* A sea-piece
ith rocky foreground; a fine landscape
ith a foreground of rocks, round
which a river flows. — *Cignani:* The Virgin with the infant Jesus giving her a rosary.—*Guercino:* Landscape with men and women singing.—*Dosso Dossi:* Massacre of the Innocents.—*Solimene:* Diana bathing, Calisto discovered.—*Garofolo:* Annunciation.—*Andrea Mantegna:* Virgin and Child, seated near a quarry.—*Titian:* Christ in the house of the Pharisee.

Between the room last described and the S. end of the E. corridor, are the rooms which contain the pictures of the French, Dutch, and German schools. They are usually entered by a door which opens out of the southern or short corridor, and therefore at this point the following enumeration of the principal pictures begins. These schools are, however, by no means well represented here. On the rt. and l. of the door are two portraits by *Fabre*, which are interesting: Alfieri, and the Countess of Albany.—*Nic. Poussin:* Theseus finding his father's sword; Venus and Adonis on Mount Ida.—*Largilliere:* Portrait of Rousseau.—*Philip de Champagne:* Portrait of a man dressed in black.—*Bourdon:* Repose in Egypt.—*G. Poussin:* Dark landscape with two figures, one fishing. — *Gagneraux:* Lion-hunt; Charge of Cavalry.—*Borgognone:* Two large battle-pieces. In the middle of the room are, the statue called the Venus della Spina, or a Nymph drawing a thorn from her foot; and a young man who is wounded in the foot: the last subject is often repeated in antique works.

German and Dutch Painters.—Denner: Man in a fur dress and cap.—*A. Dürer:* Head of St. Philip, in *tempera.*—*Rubens:* Venus and Adonis.—*Holbein:* Portrait of a man in black, with a paper in his hand.—*Claude:* Sea-piece, sunset. On the rt. is a palace representing the Villa Medici at Rome.—*A. Elzheimer:* 10 small pictures of Apostles and Saints.—*Holbein:* Portrait of Richard Southwell, Privy Councillor to Henry VIII. — *Peter Neefs:* Interior of a Church.—*A. Mignon:* Fruit.—*P. Neefs:* The Death of Seneca.—*Holbein:* Portrait of Thomas More; Francis I. of France, in armour, on horseback. — *Hemling:* Virgin and Child, with two angels, one playing a violin, the other

a harp.—*L. Cranach:* Four pictures: Luther, Catherine Bora, Luther and Melancthon, and John and Frederick the Electors of Saxony.

Dutch and Flemish Schools. — *Jan Steen:* Boors at table, one playing a fiddle.—*Gerard Dow:* A Woman selling Fritters.—*Adr. v. Ostade:* Man with a lantern.—*Gerard Dow:* A Schoolmaster teaching a little Girl to read.—*Rembrandt:* A Peasant's Family.—*Mieris:* 8 pictures.—*Adr. v. der Werff:* Judgment of Solomon; a Nativity.—*Poelenburg:* Moses striking the rock; Adoration of the Shepherds. — *Pynaker:* Landscape, tower near a river.—*J. Ruisdael:* Land-storm.—*Adr. van der Welde:* Two landscapes. In this room are two tables of oriental alabaster, on one of which is a beautiful small statue of Morpheus, considered to be a work of Grecian sculpture. "His languid hands scarcely hold a bunch of poppies; near him creeps a lizard, just yielding to his influence. Nothing can be more just than the expression of sleep in the countenance of the little Divinity."—*Beckford.*

At the E. end of the short, or S. corridor, is the *Cabinet of Gems.* Lorenzo de' Medici took peculiar pleasure in this branch of art, both in collecting ancient specimens and in encouraging living artists. Of these, the most eminent was *Giovanni,* surnamed "delle Corniole," from the stone upon which he most frequently exercised his skill. Many specimens of his workmanship, as well as that of his contemporaries, are to be found in this collection. Several of these cinque-cento productions have been mistaken for antiques. The small apartment, or Tribune, in which these gems are kept, has much beauty. It is supported by four fine columns of alabaster and four of verd'-antique, and the gems are contained in six presses, or cabinets, each with a number. Here are a series of busts, worked out of gems; amethysts, chalcedonies, and turquoises.—Imperial portraits on cameos; Vespasian, Tiberius, and Livia; Augustus and Galba, singularly characteristic; the Salian priests bearing their shields; Etruscan.—Antoninus Pius sacrificing to Hope, or, as some say, Julian sacrificing to the Moon, the largest cameo known. — Bellerophon and the Chimæra.—Pan and the Signs of the Zodiac, now ascertained to be modern, but which had previously betrayed the learned into various theories.—Savonarola, with an inscription describing him as a prophet and a martyr, by *Giovanni delle Corniole,* and of exceedingly fine workmanship.—The Triumph of Cosmo I. after the siege of Siena, a splendid cameo by *Dominico Romano.* — A Minerva, or at least an armed female figure, supposed to be Etruscan; upon the back is engraved "Christus vincit, Christus regnat, Christus imperat:" it was probably employed as an amulet in the Middle Ages.—Cupid riding upon a Lion, by a Greek artist; the letters badly cut *in relief.*—Theano delivering the Palladium, a remarkable cameo.—A great number of vases of agate, jasper, sardonyx, lapis-lazuli, and other pietre dure. A few of the more important works may be more particularly pointed out:—In Cabinet I., to the rt. on entering, a vase cut out of a block of lapis-lazuli, nearly 14 inches in diameter. Two bas-reliefs in gold, by *Gio. Bologna.*—Cabinet II. A vase of sardonyx, with the name of Lorenzo de' Medici engraved on it.—A casket of rock crystal, on which are admirably engraved the events of the Passion, in 17 compartments, executed by *Valerio Vicentino,* the best artist of his day in works of this kind, for Pope Clement VII. The artist's daughter assisted him in this exquisite work, which was sent as a present from the Pope to Francis I., on the marriage of his niece Catherine de' Medici with the younger brother of the Dauphin, afterwards Henry II.—A species of shrine, containing the portrait of Cosmo I., made up of enamel and precious stones.—A tazza of lapis-lazuli, with handles of gold, enamelled and mounted with diamonds; a cup of rock crystal with a cover of gold enamelled, both attributed to *Benvenuto Cellini.*—Three fine chasings in gold, by *Gio. di Bologna.*—Cabinet V. A bas-relief in gold, representing the Piazza del Gran Duca. *Gio. Bologna.*—Two beautiful small statues, St. Peter and St. Paul.

ut of the western corridor open all following rooms:—

enetian School. The first great door- on entering the southern end of the tern corridor opens into two rooms, vhich are contained pictures of the ıetian School. The finest of these are, he first room—*Giorgione,* Portrait of ıeral Gattamelata, attended by his e. It could not, by the dates, have n done from the life, and it is da- ged; but interesting as a portrait of an so celebrated in history.—*Titian,* trait of the sculptor Sansovino, in ck, the right hand resting on a ble head.—*Morone,* an old man.— . *Bellini,* Christ dead, in chiaro ro.—*Morone,* a fine Portrait in a nish dress, called by some, but er- eously, St. Ignatius.—*Moretto,* Ve- , and her Nymphs weeping for onis.—*Titian,* Holy Family.—*Bas- o,* His own Family: a large party, engaged in playing on various in- ıments, and singing. Titian and his e are introduced in the background. *Paul Veronese,* Esther before Ahasu- s, a rich and grand picture, full of e figures.—*Tintoretto,* Portrait of the netian admiral Veinerio, in armour, h his right hand on his helmet.— *ian,* Francesco Maria della Rovere, ke of Urbino, and Eleanor his wife, o noble portraits. The plate armour the duke is finely painted, the coun- ıance severe and noble; that of the chess is pleasing, dignified, and ıple; her dress distinguished by its hness, the colouring transparent and re. The sceptre or mace before the ke, upon which are the keys and ra, denote that Urbino was held as ief of the church. Through the win- w, behind the duchess, is a beautiful ce of landscape.—Beneath are four e heads, one by *Paul Veronese,* one *P. Bordone,* one by *Tib. Tinelli,* and e last by *Campagnola.*

In the second room are—*Jac. Bas- o,* Two Dogs.—*Titian,* Sketch for the ttle of Cadore, one of the pictures stroyed in the fire at the Doge's pa- e.—The Virgin, Infant Christ, and . Anthony.—Giovanni de' Medici, ther of Cosmo I., painted after the ath of the original. The countenance is marked by severity, extreme saga- city, and acuteness. The helmet and cuirass shine as if reflecting the light of the sun.—*Tintoretto,* the Marriage at Cana. "A well-finished work of great beauty of composition for playfulness of effect."—*T. P.—Pordenone,* Conver- sion of St. Paul.—*Morone,* Portrait of N. Panetra, an old man seated with a book in his hand.—*Titian,* The Virgin, in red, Infant Christ, and St. Cathe- rine. The Flora, a portrait of a lady in a white shift, with yellow hair and fair complexion, and flowers in her left hand. "The flesh extremely natural and round."—*T. P.—Sebastian del Piombo,* A warrior; a bay-tree by his side.—*Morone,* Portrait, a bust; a book in front.—*Giorgione,* Moses proving the burning coals and the gold; Judgment of Solomon; a Holy Society, an ob- scurely allegorical picture.—"*Bonifa- zio's* Last Supper is an inefficient work in composition, but in clearness, truth, fulness, and brilliancy of colours, Titian's Venus in the Tribune alone rivals it, and in some respects the flesh of Bonifazio is better than Titian's."— *T. P.—Moretto,* Man playing on a gui- tar.—*P. Veronese,* Crucifixion.—*Tinto- retto,* Fine Portrait of the sculptor Sansovino in his old age, a compass in his hand.—*Giorgione,* Portrait of a Knight of Malta, holding a chaplet.— *Bordone,* Portrait of a man in black, with red hair.—*Titian,* Catherine Cor- naro, Queen of Cyprus, with a repre- sentation of the wheel in the back- ground, as a species of *rebus* denoting her name; in the full Greek dress, a gemmed crown upon her yellow hair, splendid in the colouring of the dra- pery, and pure and transparent in the flesh.

Autograph Portraits of Painters. The collection was begun by the Cardinal Leopold de' Medici, and has been con- tinued to the present time. Amongst the most striking are the following:— *Raphael.* A beautiful young head. This very remarkable painting was ex- ecuted in 1506, when he was about 23 years old, and it is supposed that he left it with his relations at Urbino as a remembrance. The hair is chestnut- brown, and the eyes dark. M. Von

Rumohr, who has written very learnedly on the subject of Italian art, says, that the hair *was* flaxen and the eyes *were* blue, but that they have changed colour in consequence of having been repainted. Passavant denies the fact, and the Italian artists laugh at the theory. — *Giulio Romano.* A striking portrait on paper, in black and red chalks.—*Masaccio.* Head like those in his frescoes, both in costume and character.—*G. Bellini.* Small, with a large red coif.—*L. da Vinci.* Esteemed one of his best and most carefully painted works. "It is exceedingly grand: it is too dark in tone, and if he proceeded always in the mode in which the preparation before spoken of was conducted, I do not know how he could be otherwise than dark." — *T. P. —M. Angelo.* In a flowered dressing-gown; but not really supposed to be by himself.—*Titian, Tintoret,* and *Bassano.* All fine portraits of old men. — *And. del Sarto.* Executed just before his death, at 42 years old; much esteemed. — *Pietro Perugino.* One of the most remarkable in the collection for its beauty, character, and expression.— *Parmigiano.*—*Guido.* A Flemish-looking head, in a large round hat.—*Guercino.* Honestly showing his own squint, whence he has his name; well executed. — *Domenichino.* Simple and interesting portrait.—The *Caracci.* Five portraits, three of *Annibale;* all very intelligent-looking, especially the two profiles. — *Vandyk.* — *Rembrandt.* Two portraits, one very old, the face mapped over with wrinkles; the other middle-aged.—*Gerard Dow.* A beautifully-finished picture. The artist with a hat on, holding a skull in one hand, and looking out of a window: the accessories beautifully painted.—*Quintin Matsys and his Wife.* Interesting in costume, and pleasing in expression.—*Sir Godfrey Kneller.* In an immense wig and full dress.—*Alessandro Allori.* Very good; so also *Christoforo Allori.* In different styles, but all first rate, are *Mieris, Antonio More, Gerardson, Honthorst,* and *Albert Dürer.* The English painters are *Jacob More, Reynolds, Northcote, Harland, Brockedon,* and *Hayter;* and in the corridor is the worthy gentleman, who is designated as "*Princes Hoare.*" When he came to Florence, having written his name *Prince Hoare* in the hotel book, he was saluted as "Il Principe Hoare," and charged accordingly.

In the centre of the large room is the celebrated Medicean Vase, on which is sculptured the Sacrifice of Iphigenia. Those who know the tale, will name the figures for themselves. Much discussion has arisen on the subject, for which there is no room here.

Cabinet of Egyptian Antiquities. This small collection was made in 1826. The present collection was principally formed by Nizzoli, the chancellor of the Austrian Consulate at Alexandria, and purchased by the Grand Duke. The articles are generally in good preservation; but it presents little that is striking to those who have seen the collections at the British Musem, Paris, or Turin.

Hall of Inscriptions. These, which are very numerous, are arranged in classes by Lanzi. They are, of course, more intended for study than for hasty inspection. Many statues and sculptures are placed round the room. The most striking are the following:—

A Priestess, fully draped; the head and left hand are modern. Bacchus leaning on Ampelos, nearly a duplicate of a group at Rome.—Mercury, very fine.—Venus Urania, half draped: the remains of colouring may yet be seen in the hair and head-dress. Some consider this statue as next in beauty to *the* Venus.—Venus Genitrix or Euterpe: a fine statue, but much restored. and the restorations once or twice changed, to suit the denominations which have been given it. In the middle of the room are two Egyptian statues of granite, and under the group of Bacchus and Ampelos is the *Pompa Isiaca,* an altar, pseudo-Egyptian, of the age of Adrian. Here are also six curious small sarcophagi, all intended for children, and a profusion of small statues and busts: among the latter of which is an interesting one of Plato. Inserted in the wall is a large and fine bas-relief, representing, according to Gori, Earth,

Air, and Water, personified by three female figures.

Hall of the Hermaphrodite. The statue from which this hall derives its name, is lying upon a lion's skin. The lower portion has been skilfully restored. The ancient portion is very fine. The position is the same as in the celebrated statue at Paris.—Ganimede. A torso converted into a very beautiful entirety by Benvenuto Cellini. Head, arms, feet, and the eagle, are from his chisel, and of exquisite beauty.—Infant Hercules strangling the serpents.—A fragment of a statue, in Parian marble, of Bacchus, or a Faun, wearing a goat skin.—A fragment of a torso in basalt. —Cupid and Psyche. "The group of Cupid and Psyche, interesting from the beauty of youthful male and female forms and harmony of lines, is an allegory of the Pythagorean philosophy, representing the union of desire and the soul." *Flaxman.*—The heads of the figures are so close to each other, that there must have been much mechanical difficulty in the execution.—Torso of a Faun. Considered by some as superior to that of the Belvedere Torso.

Busts.—Brutus. Left unfinished by Michael Angelo; but wonderfully effective. The features, particularly about the mouth, have some resemblance to those of Savonarola. Beneath it is engraved :—

"Dum Bruti effigiem sculptor de marmore ducit,
In mentem sceleris venit, et abstinuit."

To this Lord Sandwich replied :—

"Brutum effecisset sculptor, sed mente recursat
Multa viri virtus, sistit, et obstupuit."

Above, is a *mask*, the head of a satyr, the first production of Michael Angelo, at the age of 15 years.—A very fine colossal bust of Alexander the Great, "casting up his face to heaven with a noble air of grief or discontentedness in his looks," called Alexander dying. Alfieri wrote a fine sonnet on it.—A superb female head, called Berenice. The head-dress is singular, and resembles that of the age of Louis XIV.—A colossal head of Juno.—A colossal bust of Antinous.—An alto-relievo representing a wearied traveller reposing.

Hall of Baroccio. — *Gherardo dalle Notti* (*Honthorst*), Adoration of the Infant Saviour. — *Bronzino,* Deposition from the Cross.— *Velazquez,* Philip the IVth of Spain on horseback; said to be the picture sent to Pietro Tacca, from which he executed at Florence the statue in bronze, formerly in the Buen Retiro, but since 1844 in the Plaza del Oriente, at Madrid.—*Francia,* Portrait of Scappi, whose name appears on the letter in the right hand.—*Mantegna,* Portrait of Elizabeth, wife of Gonzaga, Duke of Mantua.—*Razzi,* called *Il Sodoma,* Apprehension of Christ by the Soldiers.—*Ann. Caracci,* A Man with a monkey on his shoulder.—*Baroccio,* The Virgin interceding with Christ, a picture called the "Madonna del Popolo." —*Alex. Allori,* Giuliano de' Medici, Duke of Nemours, a copy from Raffaelle.—*Holbein,* Two portraits, one of a man, the other of a woman.—*Rubens,* Portrait of Helena Forman, his second wife; in her left hand is a string of pearls.—*Andrea del Sarto,* A woman in a blue dress.—*Sustermanns,* Portrait of Galileo.—*Carlo Dolce,* Mary Magdalen. —*Sassoferrato,* The Virgin of sorrows. —*Vandyk,* Portrait of a princess in black, bearing some resemblance to Mary Stuart.—*Rubens,* Portrait of Elizabeth Brandt, his first wife; in her right hand is a book.—*Pourbus,* Portrait of the sculptor Francavilla.—. —*Carlo Dolce,* Santa Galla Placidia, placing a crucifix in the place of an idol : it is a portrait of Felicia, second wife of the Emperor Leopold, dated 1675.—*Gherardo dalle Notti,* The Infant Saviour in the Manger.—*Ann. Caracci,* Portrait of a Monk in white.—*Albano,* The Infant Saviour, surrounded by angels bearing the instruments of the Passion.

In this room are four tables of Florentine Mosaic or Opera di Commesso. The finest is the octagonal one in the centre. It is the richest work of the kind ever made. It was begun in 1613, from the design of *Ligozzi,* and occupied 22 workmen during 25 years, being completed in 1638. It cost 40,000 sequins. *Pocetti* designed the medallion in the centre.

Hall of Niobe.—The fine figures of *Niobe* and her children were discovered

Italy—1852.

at Rome some time previously to 1583, near the Porta S. Paolo. Mr. Cockerell has most ably shown that they most probably were originally arranged in the tympanum of a temple. By some they have been supposed to be the identical statues by Scopas, which Pliny describes. They were deposited in the Villa Medici, and brought thence in 1775. The saloon in which they are placed is a fine apartment, but it is not well lighted for sculpture, nor are the statues well arranged, and the effect of the group is injured by the figures being thus scattered. They are not all of equal merit; Niobe is the finest: the daughter on her left, the dying son, and those on each side of the pedagogue, are the next in merit. The dying son should be placed next to the daughter, who is on the rt. of Niobe, and who is looking at him. One statue in this room, the second to the l. on entering, has by some been supposed not to have formed part of the group of Niobe's children, but to be a Psyche; but this is evidently an error, as her attitude is as marked as possible. Forsyth says,—

"I saw nothing here so grand as the group of Niobe; if statues which are now disjointed and placed equidistantly round a room, may be so called. Niobe herself, clasped by the arm of her terrified child, is certainly a group; and whether the head be original or not, the contrast of passion, of beauty, and even of dress, is admirable. The dress of the other daughters appears too thin, too meretricious, for dying princesses. Some of the sons exert too much attitude. Like gladiators, they seem taught to die picturesquely, and to this theatrical exertion we may, perhaps, impute the want of ease and of undulation, which the critics condemn in their forms."—*Forsyth's Italy*, p. 42.

Among the pictures in this room are —*Snyders*, a Boar Hunt.—*Rubens*, Henry IV. at the Battle of Ivry, an animated sketch; Entry of Henry IV. into Paris after the Battle of Ivry.—*Lely*, Portrait of Prince Rupert, and of General Monk. *Gherardo dalle Notti*, three pictures.

Cabinet of Vases in Terra Cotta.—Greek or Etruscan. This collection, [illegible], offers many objects worthy of attention. The most important portion consists of those, about 800 in number, which were found at and about Sarteano, near Chiusi, in a most remarkable Necropolis of ancient Etruria. They are black, with basso-rilievos, rarely found elsewhere, and are certainly very interesting and valuable. In the same room are some fine specimens of the so-called Raphael ware. In the middle of the room is an expressive statue of the Genius of Death, which has been absurdly restored as a Cupid.

Cabinet of Modern Bronzes.—The Mercury of *Giovanni Bologna.*—"His famous bronze statue of Mercury is conceived in the true spirit of poetry, and is deservedly admired as one of the finest productions of modern art. The form is light, and the action graceful."—*Westmacott, jun.* — *Benvenuto Cellini.* The bust of Cosmo I., considered by the artist himself as one of his finest works; and two small models of his Perseus, one in wax, the other in bronze.—*Ghiberti.* The sepulchre of the martyrs Probus, Hyacinthus, and Nemesius.—The trial piece, executed when he was 20 years old, representing the sacrifice of Abraham, which obtained for him the order for the gates of the Baptistery.—*Brunelleschi:* his trial piece, when competing for the same work, and which he did not obtain. —*Donatello:* a very singular and beautiful statue, apparently allegorical, of a winged child. It stands close to the copy of the Faun of the Tribune—David as the Conqueror of Goliath (to the left on entering, in the corner.) This fine statue is historical. It stood originally in the cortile of the Medici palace; but when Cosmo was exiled in 1433, it was seized by the Signoria, and placed in the Palazzo Vecchio.—*Andrea Verocchio:* another David (opposite to the last.) It is rather lean. There are also here many copies in bronze of celebrated pieces of sculpture.

Cabinet of Ancient Bronzes.—Containing some of the finest specimens of Etruscan art. Here is the Chimæra discovered at Arezzo in 1558, and in the highest state of preservation; the tail, or serpent, alone is modern. The fragments of the original tail which

were found with the image seem to have been lost. The goat's head is represented as dying; the lion's head showing fierceness and vigour.

"A mingled monster of no mortal kind;
Behind a dragon's fiery tail was spread,
A goat's rough body bore a lion's head.
Her pitchy nostrils flaky flames expire;
Her gaping throat emits infernal fire."
POPE'S *Homer: Iliad.*

The workmanship shows that it is not of a very remote period; but the entire similarity of the figure to the Chimera as represented upon the gold medals of Siphnos, proves that the artist strictly adhered to his mythological archetype, although he improved its style. On the right fore-paw is an inscription in Etruscan characters.—A robed figure, in the act of speaking, discovered in the Valle di Sanguinetto, near the lake of Thrasimene, supposed to represent one of the Lucumons, or elective rulers of the Etruscan state: others have considered it to be Scipio Africanus. An inscription upon the border of the robe, as far as it can be read or guessed, gives the name of Metello.—A statue of a Young Man found near Pesaro, in 1530. No statue in the collection has excited more antiquarian controversy. Some call it Mercury, Apollo, or the Genius of Pesaro. Others suppose it is a Bacchus; fragments of a vine stem, as is said, being found near it: Bembo engraved upon the pedestal:—"Ut potui huc veni, Delphis et fratre relicto;" "an inscription," says Addison, "which I must confess I do not know what to make of." This statue is known by the name of the Idol. The base, attributed, but erroneously, to Ghiberti, represents Ariadne, and Bacchanalian figures.—Minerva, found also at Arezzo: very beautiful, and curious for costume. It is damaged by fire.—The Head of a Horse.—In two corners of this room are glass cases. In that on the rt. on entering are—a Genius distilling ambrosia from the lips of Bacchus—a statue of Pluto—one of an Amazon. In the case on the lt. are six Niellos by *Maso di Finiguerra*. It was from these works that the art of engraving took its rise. Also by the same artist: the Assumption of the Virgin. Fourteen cases ranged round the cabinet contain various small objects. In Case II. are several statues of Venus, in various attitudes and with various attributes. In Case VII. are animals which served as heads to Roman standards; amongst others, the eagle of the twenty-fourth legion.—Case XI. Ivory dyptic of Basilius, consul A.U. 1295, or A.D. 542. This is a curious monument, for in Basilius the last shadow of the dignity expired. The waxen tablets containing the memoranda of the daily expenditure of Philip le Bel of France, about the year 1301. These tablets are dispersed; other leaves are at Geneva and at Dijon.—Case XIII. A silver disk, representing Flavius Ardaburius, consul A.D. 342.—Case XIV. A lamp representing St. Peter's Bark, an early Christian relic.

The Uffizi gallery contains also very fine collections of drawings, engravings, medals, cameos, and intaglios, which, however, it requires special permission to see, and there is some little difficulty in obtaining it, except through the medium of the British minister.

Drawings and Engravings.—These are principally kept in the presses which are placed round the hall of Baroccio. The drawings, which begin with Giotto and come down to the present time, amount to about 28,000. The collection of engravings is not less rich in the works of great artists.

Medals.—This very valuable collection was in great measure formed about the time of Ferdinand II. by an Englishman, the Rev. Peter Fitton, a Romish priest, who quitted England during the Protectorate. He was a man of rare learning, not only in numismatics, but in other branches of archæology; and the collection has received repeated additions in every class since his time. Both the ancient and the modern coins and medals are classed according to countries, and chronologically arranged, without attending either to metal or size. This arrangement, suggested by Eckel, renders the collection more instructive than when the medals are separated by metal or magnitude. The contents of the collection have formed

the subject of very magnificent works, but it is by no means exhausted. The Imperial medals, extending to Constantine Palæologus, are remarkably fine, and amount to about 9000. Perhaps, however, the most interesting portion to a foreigner are the Italian coins and medals, and which are rarely found to any extent out of Italy. The largest proportion of the medals of Vittorio Pisano and his school are highly interesting, not merely as works of art, but on account of the characteristic portraits which they exhibit, and the events which they commemorate. The series of current coins of the mediæval and modern Italian states is the most complete in existence, and has been continued to the present time. That of the gold florins of Florence is peculiar, for they began in 1252, and are the earliest specimens of gold coinage in Western Europe. They derived their name Fiorino from the flower, the *giglio*, with which they are impressed.

Cameos and intaglios.—These are both antique and modern, and amount to above 4000. Many are equally remarkable for the extreme beauty of the workmanship and for the fineness of the material. The collection is the richest in existence.

Palazzo Pitti.—This splendid structure, now the residence of the sovereign, was commenced by Luca Pitti, the formidable opponent of the Medici family, and who, at one period, enjoyed the greatest popularity. This he forfeited by his plots against Pietro de' Medici in 1466. Most of those who participated with him in the conspiracy fled or were banished.—"Luca, though exempted from the fate of the other leaders of the faction, experienced a punishment of a more galling and disgraceful kind. From the high estimation in which he had been before held, he fell into the lowest state of degradation. The progress of his magnificent palace was stopped; the populace, who had formerly vied with each other in giving him assistance, refused any longer to labour for him. Many opulent citizens who had contributed costly articles and materials demanded them back, alleging that they were only lent. The remainder of his days was passed in obscurity and neglect, but the extensive mansion which his pride had planned, still remains to give celebrity to his name."—*Roscoe.*

According to popular tradition, this palace was intended by Pitti to surpass that of the Strozzi, which Pitti boasted should be contained within his cortile. Dates are said not to be entirely in accordance with this story. Pitti employed *Brunelleschi* to give the designs, probably about 1435. *Brunelleschi* carried it up to the windows of the second story. It remained some time in an unfinished state, in which it was sold in 1559, by Luca the great grandson of the founder, to Eleonora wife of Cosmo I., who purchased the neighbouring ground, and planted the Boboli gardens. It was carried on long afterwards by *Bartolommeo Ammanati*, who added the wings and finished the splendid court. The armorial bearings of the Republic are of still more recent date, having been executed by *Alfonso* and *Giulio Parigi;* nor is it yet completed. The exterior elevation "is entirely of rustic work. The windows of the first story are arched; they have been ornamented by *Ammanati* with elegant mouldings and triangular pediments. Between these windows are others more simple, placed a little above them. In the second story are 23 windows without any ornament, with round holes in the centre of the archivolt, and a continued balustrade before them. There then rises in the centre a third story, likewise rusticated, which has seven windows, and on each side a balustrade with statues at the extremities. The doors are 28 ft. high, the windows being in the same proportion. The court is surrounded on three sides by a portico of three orders of architecture, of columns in half reliefs: the first Doric, the second Ionic, the third Corinthian; the whole being worked in rustic, but much lighter than the façade. We cannot account for the greater part of the windows in this court having their pediments broken. The solidity of the arches above them is ingeniously contrived: the great space of the cornices is supported in the centre by the key-stones, which

spread out more than the lateral ones; the impost or architrave of the smaller order does not in the least interrupt the regularity of the rustic work: the entablature is unbroken. At the extremity of this court, Ammanati formed a beautiful grotto of an elliptical figure, whimsically ornamented with isolated Doric columns, and embellished with various fountains, niches, statues, and rich vaultings."—*Milizia.*

In the Cortile is a somewhat odd assemblage of sculpture. In the grotto under the fountain is Moses, made up from an ancient torso, by *Corradi*, surrounded by allegorical statues of Legislation, Charity, Authority, and Zeal. At the side of the grotto are Hercules and Anteus; Hercules, a copy of the Farnese Hercules; Ajax; and a basso-rilievo of the mule, which, according to tradition, was commemorated by Luca Pitti in gratitude for the good service it performed in conveying materials.

The chief attraction of the palace is the collection of pictures, which, formed somewhat later than the *Galleria Reale*, has become the finer of the two. The principal part of the collections of Cardinal Leopoldo de' Medici, and Cardinal Carlo de' Medici, are also here deposited. Ferdinand II. made many important additions to it, by purchasing the best paintings then existing in the Tuscan churches. The number exceeds 500; none are bad, and they are, for the most part, well seen. The pictures have, many of them, more especially some of the finest, been considerably injured by excessive cleaning and varnishing.

The gallery, which is on the first floor, is open daily from 10 to 3, except on Sundays and festivals. No fees are expected by the keepers, and the rooms are fitted up with chairs and ottomans, and each room contains two or more tabular catalogues of the pictures in it. No difficulties are raised, if permission be sought to copy a painting. It is obtained by a written application to the Maggior-domo. The first vestibule contains a statue of Venus, and two of Hercules, antiques, but not of very high value. In the second vestibule are two Fauns of Greek sculpture, and a fine Bacchus by *Baccio Bandinelli*, and a group of Mercury and Argus by *Francavilla.* The guard-room is a fine apartment with antiques (real or so called), and busts of Cosmo I., Ferdinand II., Ferdinand III., and Leopold.

The gallery consists of a series of splendid apartments, the ceilings of the first five of which were painted in fresco by *Pietro da Cortona*, about 1640. Each of these is denominated from the planet, which, according to the concetto of Michael Angelo Buonarotti (the nephew of the artist), was to denote one of the virtues or excellences of Cosmo I. The allegories are exceedingly forced and elaborate, and not far off from absurdity, but the general effect is very rich.

Hall of Venus: so called by the rule of contrary, the allegory being the triumph of Reason over Pleasure. Minerva rescues a youth, under whom is figured Cosmo I., and conducts him to Hercules.—1. *Lucas Cranach*, Eve. — 2. *Salvator Rosa*, an allegorical painting, representing Falsehood by a man holding a mask. — 3. *Tintoretto*, Cupid, born of Venus and Vulcan: "The colour is more vivid and clear, more like flesh than Titian's, with all the peculiar brilliancy of Tintoretto in his best time." — *T. P.* — 4 and 15, *Salvator Rosa*, Coast Views: both of these fine pictures are of an unusual size, and in an unusually bright style.—9 and 14, *Rubens*, two noble Landscapes.—11, *Bassano*, the Martyrdom of St. Catherine.—13, *Rosselli*, Triumph of David. — 16, *Rembrandt*, Portrait of an old Man.—17, *Titian*, Marriage of St. Catherine, and, 18, Portrait of a Lady in a rich dress, called the 'Bella di Tiziano:' — 30, *Feti*, Parable of the Lost Piece of Money.

Hall of Apollo.—The tutelary Deity of Poetry and the Fine Arts receives Cosmo, guided to him by Virtue and Glory. This ceiling, being left unfinished by *Pietro da Cortona*, was completed by *Ciro Ferri.* Some of the finest pictures are:—36, *G. da Carpi*, Portrait of Archbishop Barto-

lini Salimbeni; 38, *Palma Vecchio*, the Supper at Emmaus; 39, *Murillo*, a Virgin and Child; 40, *And. del Sarto*, Virgin and Child, St. John and St. Joseph.—*Cristoforo Allori*, the Hospitality of St. Julian; 43, *Franciabigio*, a Portrait of a swarthy man; 46, *Cigoli*, St. Francis in meditation; 49, *T. Titi*, Portrait of Prince Leopold de' Medici, afterwards cardinal, as a child; 51, *Cigoli*, a Descent from the Cross; 54, *Titian*, Portrait of Pietro Aretino; 55, *Baroccio*, Portrait of Prince Frederick d'Urbino when a child; 58, *And. del Sarto*, the Deposition from the Cross: the Magdalene, clasping her hands in agony, is of high merit; 60, *Rembrandt*, Portrait of himself; 59 and 61, *Raphael*, two Portraits; one of Maddalena Strozzi Doni; the other of her husband, Angelo, Raphael's friend, and painted when Raphael was twenty-two years old. These paintings continued in the possession of the Doni family till 1758, and afterwards passed by inheritance to the Marquis of Villeneuve, at Avignon, who, in 1823, sent them to Florence, and offered them for sale. The mysteries of picture-dealing are unfathomable. The King of Bavaria had them examined by Professor Wagner, who in spite of the identification of the pictures by the very minute description of Vasari, the continued possession of the paintings by the Doni family, and the absence of any duplicates whatever which could create any uncertainty, declared his opinion that they were not genuine. The keeper of the Galleria Imperiale declared the like; but upon examination by Herr Metzger, by trade or profession a picture cleaner and restorer, they were declared to be genuine (of which, indeed, there could not be any reasonable doubt), purchased by the Grand Duke for the sum of 5000 scudi; and they are justly reckoned amongst the greatest ornaments of the gallery. They have been very carefully and honestly treated, and have suffered less from cleaning than almost any of the other Raphaels.—63, *Raphael*, Leo X., with two Cardinals; one his nephew, Giulio de' Medici, afterwards Clement VII.; the other, de' Rossi. "The praise due to this picture, which is no light portion, must be given to its fulness of character, and its richness of hue; it can never be extended to its composition, or its arrangement of effect. To the praise, however, thus demanded by the higher qualities of portraiture it is justly entitled. The sedate look, the erect and firm position, accord with the condition of the person and his occupation, reading that book whence all power is derived. An illuminated bible is open before him, with the words of the beginning of Genesis, made legible. He has ceased to read, turns down his glass, and is thinking. The tone of colours of the whole accords with all this; it is serious, but clear: it is rich and deep, and in general harmonious. The defect of the work is dryness and hardness in the execution, the features being marked with overwrought care and labour, and the shadows of the face are a great deal too dark, so as to destroy all breadth. Raffaelle has evidently laboured to be exact in the resemblance of his Holiness; but following more his historic freedom in those of the attendant Cardinals, has executed them with much more freedom in style and greater approach to nature. In composition they press too close upon the principal figure." —*T. P.*

Hall of Mars.—The ceiling indicates the successes of Cosmo in war. Mars appears as the Thunderer: a confused Battle by Sea and Land; Victory followed by Peace and Abundance. In this room are—78, *Cigoli*, an Ecce Homo, one of his finest works; 79, *Raphael*, the celebrated Madonna della Seggiola. "The sweetest of all his Madonnas, if not the grandest. Nature, unsophisticated nature, reigns triumphant through this work, highly sought for, highly felt, and most agreeably rendered. The composition has the merit of intricacy, whilst it has the appearance of simplicity; and lines are made to traverse each other to produce variety, without any probability that the art will be discovered unless sought for. The arrangement of colour is artfully conducted, and if it be the

perfection of colouring, that by its means each object in the picture be made to assume its full importance whilst it retains its proper place, then I see no reason to find fault with this: except perhaps there is rather a large portion of blue in the lower part, which might have been, and probably was, advantageously broken by shades. Though I think the arrangement of the colours good, I cannot say much for the hue, which is dull, and lacks clearness in the half tints and shades." —*T. P.* 82, *Vandyke*, the Portrait of Cardinal Bentivoglio: very noble. The head is distinguished by an expression of great intellect and refinement. It is most injuriously elevated so high that its peculiar beauties are lost.—87, *Palma Vecchio*, a Holy Family; 92, *Titian*, a Portrait of a Man, name unknown.—*Raphael*, a Holy Family (called "dell' impannata"), injured by cleaning and retouching. It derives its name from the introduction of a window, closed by *cloth* instead of glass; 95, *Rubens*, his own Portrait, with that of his Brother, and the two Philosophers, Lipsius and Grotius, very fine: 96, *Christoforo Allori*, Judith with the Head of Holophernes, a master-piece of colouring.

Hall of Jupiter.—Hercules and Fortune introduce Cosmo to Jove, from whom he receives a Crown of Immortality. Beneath are seen the results of peace. Vulcan rests from the labours of his forge; Mars flies away upon Pegasus, and the like. Here are: 111, *Salvator Rosa*, the Catiline Conspiracy. The heads are deficient in elevated character.—113, *Michael Angelo*, the Three Fates. "As an allegory it has power, as a picture it is weak. It has no great pretensions to fine form, though there is grandeur in the characters: it has no colour, or rather I would say tone, for colours one would not seek in such a subject, except as a painter regards colour as the vehicle of sentiment: its chiaro scuro, if not offensive, has no claims to praise. As a design, however, it conveys poetic sentiment. The earnest look of the principal figure, who has the control of the fate of a human being, and spins the thread of his good or evil destiny, is deeply felt, and as strongly conveyed: her sister, whose occupation it is to cut short the course of his existence, watches the token of the moment when she shall perform her potent function, with an earnestness due to its importance: whilst the third, penetrating the future, anticipates the suffering of the subject. It has, therefore, that fulness of sentiment which distinguishes the labours of M. Angelo; but it is portrayed with the feeble hand of senility."—*T. P.* 123, *Andrea del Sarto*, the Virgin in Glory, with five saints below; 124, *A. del Sarto*, the Annunciation; 125, *Fra' Bartolomeo*, St. Mark. "The figure of St. Mark must have been in its time a very extraordinary production, exhibiting, as it does, a largeness and grandeur of style with the simplicity which was the glory of his predecessors. The position is, perhaps, somewhat forced in the management of the arms, but its lines are finely varied. The foldings of his drapery are large in form, giving a boundary to the figure, relieving, as it does, from the majestic architecture behind him, of an extremely grand form. The sleeve is peculiarly fine. The conception of the whole, enthroned as he is, is admirably invented for a religious work; and its somewhat formal composition has an imposing and fine effect, and shows its author to have been impressed with sentiments of an elevated class worthy of the man destined to be the friend and guide of Raffaelle."—*T. P.* 146, *L. da Vinci*, a Portrait of an unknown female.

Hall of Saturn, to whom Cosmo, now in mature age, is conducted by Mars and Prudence, to receive the crown offered by Glory and Eternity. 150, *Vandyke*, a fine Portrait of our Charles I. and Henrietta his Queen; 151, *Raphael*, Pope Julius II. "A portrait so different in the character of its execution from that of Leo X., that it is with difficulty one can conceive the same man could paint both. Equally strong in character, as to position and aspect, fuller in line, richer in colour, more free in execution, and,

in short, more like to nature. The Julius of the Uffizi Gallery differs materially from this, and corresponds more with the others. It has not the air of a copy, its beard is rendered like that in our National Gallery in straight lines. The velvet is not so well understood, is redder, and its effect not luminous as in this picture, and it is, altogether, heavier, duller, and harder." *T. P.*—152, *Schiavone,* the Death of Abel; 158, *Domenichino,* St. Mary Magdalene; 164, *Cerugino,* the Descent from the Cross; 165, *Raphael,* the Madonna del Baldacchino; the Virgin and Child enthroned, with the four Fathers of the Church. "A picture in which is made evident his liaison with Bartolommeo, and his endeavours to learn and improve himself by association with that able man. This is so exactly in imitation of that master's style of design of colour and management, that it was at one time attributed to the Frate: but it is plainly discernible as the younger man's, by the superior delicacy which is in it, the roundness of the angels, and fulness of feeling about the Virgin and child." *T. P.*—166, *Annibale Caracci,* the head of an old man, not quite finished; 171, *Raphael,* Portrait of Inghirami. He is painted as secretary to the conclave in which Pope Leo X. was elected; he is often, but erroneously, styled a cardinal; 172, *Andrea del Sarto,* the Dispute concerning the Mystery of the Holy Trinity; some say, respecting the real Presence; 174, *Raphael,* the Vision of Ezekiel. "A sublime and beautiful little picture."—*T. P.* "Smallness of dimensions is not accompanied by smallness of treatment. Minute imitation is not found in this picture, diminutive as it is." *Eastlake.*—178, *Raphael,* Cardinal Bibbiena: character is strongly marked. There is a duplicate of this portrait at Madrid; and many parts of the present picture are supposed to have been done by Raphael's scholars. "It is as hard in form, and violent in contrast with its ground, and as imperfect as a picture, as the Julius is fine in all these points."—*T. P.* 179, *Sebastiano del Piombo,* Martyrdom of St. Agatha, a disagreeable subject, showing great power of drawing, and fine colouring.

Hall of the Iliad.—The ceiling painted, by *Sabatelli,* about 20 years ago, in which the artist has united his allegories to the Homeric poem. 184, *And. del Sarto,* Portrait of himself. "There is great precision of character and expression in this portrait, of which there is a duplicate in the gallery, not so strong and rich as this. It has a steady piercing look, and a mellow and rich effect."—*T. P.* 185, *Giorgione,* a Concert of three figures. The Florentines imagine, oddly enough, that two of the figures represent Luther and Calvin, quite forgetting that when Giorgione died, 1511, Calvin was not yet born, and that Luther was still a monk in his convent; 188, *Salvator Rosa,* Portrait of himself; 191 and 225, *Andrea del Sarto,* the two Assumptions, placed opposite to each other. In the first of these admirable pictures, he has introduced his own portrait, as well as that of the donor, in lay habits. In the second is also the portrait of the donor, a bishop. In both, the grouping is the same. According to the tradition of Florence, after he had begun the first, the panel cracked; and he was so much disheartened by this untoward event, that he abandoned the work, leaving it unfinished, and began and completed the second. There are many objections against this story; but we shall only state one, viz. that the picture is not unfinished. "His characters in general lack elevation, and do not well support the serious and imposing aspect which his pictures possess from their tone, and the formal arrangement he acquired in imitation of that drawn by Fra Bartolommeo from the older masters, but rendered by him somewhat more geometric and imposing."—*T. P.* 192, *Scipione Gaetano,* Portrait of Mary de' Medici, Queen of France.—200, *Morone,* a noble portrait of Philip II. of Spain; 201, *Titian,* Portrait of Cardinal Ippolito de' Medici, as commanding officer of the Pope's Hungarian legion; 206, *Angiolo Bronzino,* Portrait of Francis I. de' Medici.—*Parmegiano,* "The Madonna della Colla lunga is the very

excess of style in grace of composition even to affectation, yet it has charms. It is beautiful in the face, and beautifully rounded in the Virgin's head and neck. The colours of the flesh generally are not very far from the truth." —*T. P. Salvator Rosa*, a Warrior.

The *stufa*, an elegant cabinet; the walls painted by *Pietro da Cortona*, with allegories allusive to the four ages of man, and the four ages of the world. The vaulting is by *Rossellino*—Virtues and Fame. In this chamber are some small antique statues and other valuable articles of virtù.

Hall of the Education of Jupiter, painted by *Catani*.—The pictures here are not in general first rate, and several are by unknown artists; amongst those called *anonymous* in the catalogue is, however, an excellent portrait, 245, which some attribute to *Raphael*. It is the portrait of a lady with a veil on the back of her head, somewhat in the Genoese fashion. There is a repetition of it at Naples, with the attributes of St. Catherine, and the same original seems to have sat for several of his Madonnas. It represents one of the mistresses of Raphael, and is described as such by Vasari.—270, *Carlo Dolce*, St. Andrew kneeling before the cross upon which he is to suffer martyrdom; considered as one of the *chefs-d'œuvre* of this master. 277, and 279. *Angiolo Bronzino*. Two interesting portraits; one of Lucretia, the other of Garzia de' Medici when a child.

Hall of Ulysses, painted by *Martellini*. Ulysses returning to his home in Ithaca; allusive (as we are told) to the restoration of the late Grand Duke Ferdinand III.—295, *Carlo Dolce*, or his school, St. Lucia: pleasing, though not first rate; 297, *Bordone*, Pope Paul III. —307, *And. del Sarto*, The Madonna and Saints.—318, *Lanfranco*. The Ecstasy of St. Margaret of Cortona upon the Apparition of the Saviour.—321, *Carlo Dolce*, an Ecce Homo.

Hall of Prometheus, painted by *Colignone*. Amongst the pictures here are some by Florentine masters; *Filippo Lippi*, *Lorenzo di Credi*, &c., which are interesting.—337, *Gaetano*, Ferdinand I. de' Medici; and 369, *Dell' Altissimo*, Pietro de' Medici.—377, *Botticelli*, A Portrait of "la bella Simonetta," the mistress of Giuliano de' Medici, and whose untimely death is lamented in the poetry of Bernardo Pulci and Politian.—391, Oliver Cromwell, by *Sir P. Lely*, one of the few authentic portraits of the Protector; it was painted expressly as a present to the Grand Duke of Tuscany, and sent by the Protector in his lifetime; it is perhaps the truest likeness that now exists of that great man.

Hall of Justice, by *Fedi*. 392, *Carlo Dolce*, A Royal Saint, who is called both St. Louis King of France, and St. Cassimer King of Poland.—398, *Artemisia Gentileschi*, Judith.—409, *Sebastiano del Piombo*, An Old Man's Head: powerful.—411 and 412, *Both* and *Swanefeld*, Landscapes.

Hall of Flora, painted by *Marini* and *Landi*.—Amongst the rather inferior pictures here, are some pleasing landscapes.—416, 436, and 441, by *Gaspar Poussin*. *Canova's Venus* occupies the centre of this room. She stands upon a pivot, and can thus be turned round by the custode. Her head, owing to the hair being curled and arranged, seems to be too large for her body. When the Venus de' Medici was carried off to Paris, this statue replaced her in the tribune.

Hall "dei Putti," painted by *Marini* and *Rabbiniti*.—Amongst some landscapes by *Brill*, *Ruysdael*, sea views by *Backhuysen*, fruit and flowers by *Van Huysum* and *Rachel Ruysch*, is a fine and large landscape, 477, by *Salvator Rosa*, representing the story of Diogenes throwing away his cup on seeing a boy drink out of his hand.

Gallery called the gallery of *Pocetti*, and painted by him with various allegories; 489, *Riminaldi*, The Martyrdom of St. Cecilia: a good specimen of a somewhat rare master.

The other apartments—the music-room, the pavilion, and the gallery of Hercules, are all painted by recent artists, and are elegant, but not above the ordinary class of the habitations of royalty.

The *Private Library* of the Gra-

Duke contains upwards of 60,000 volumes. It was begun by Ferdinand III., after the Grand-ducal Library had been incorporated, for the use of the public, with the Magliabecchian and Laurentian Libraries, by the Grand Duke Pietro Leopoldo; and continual additions are made to it under the directions of the present enlightened sovereign. As a useful modern library, it is one of the best in Italy. There are about 1600 MSS.

The *Bobol Gardens* join the palace. If it be asked why they are called *Boboli*, all the Academicians of the Crusca cannot tell; but for want of a better derivation, some have supposed the word to be Etruscan. They were planned in 1550 by *Il Tribolo*, under Cosmo I., and carried on by *Buontalenti*. The ground rises behind the palace; and from the upper portion fine views of Florence, with its domes and towers, are gained. Amongst the latter, next to Giotto's Campanile, the tower of the Badia is conspicuous. The long embowered walks, like lengthened arbours; the living walls of verdure, are admirably adapted to this climate; whilst the terraces and statues and vases add equally to its splendour. Many of the statues are restored antiques, and many are by good artists. Of these, the most remarkable are four unfinished statues by Michael Angelo, said to have been intended for the tomb of Pope Julius II. They are placed at the angles of the grotto which is opposite to the entrance to the gardens from the *Piazzi dei Pitti*. This grotto, constructed by Buontalenti, was used as an icehouse, and as such is described in Redi's clever and whimsical lines:—

'E voi Satiri lasciate
Tante frottole e tanti riboboli,
E del ghiaccio mi portate
Dalla grotta del giardino di Boboli:
Con alti picchi
Di mazzapicchi
Dirompetelo
Sgretolatelo
Infragnetelo
Stritolatelo
Finche tutto si possa resolvere
In minuta freddissima polvere."

The group of Paris carrying off Helen iced here is by *V. de' Rossi*; Venus, by *Giov. Bologna*; and Apollo and Ceres, by *Bandinelli*. The statue of *Abundance*, higher up in the garden, was begun by *Giov. Bologna*, and finished by *Tacca*. The statues of rivers at the fountain in the small island, are by *Giov. Bologna*. The vegetation, laurels, cypresses, yuccas, &c., are magnificent. The gardens are only open twice in the week; on Sundays and Thursdays.

The *Museo di Storia Naturale* open daily to the public, which, with the Specola, or Observatory, joins the Pitti Palace, resulted, in the first instance, from the pursuits of the Grand Ducal Medici, several of whom encouraged experimental science. The collections were greatly enlarged by Pietro Leopoldo, and much was added from the collections of Targioni, a naturalist of very great and universal talent; and the Museum contains many objects of importance and value.

All the numerous collections are well arranged, and considerable additions are making to them by the munificence of the present Grand Duke. The mineralogical collection is particularly rich in beautiful Elba minerals. The ornithological collection is well arranged: that of fossil bones, discovered in the Val d'Arno di Sopra, is particularly worthy of the attention of the naturalist; containing remains of mastodons, elephants, rhinoceros, hippopotami, tigers, hyænas, gigantic deer, &c. Lectures on mineralogy and geology, zoology, natural philosophy, and botany, are given annually by professors attached to the museum; and an extensive botanical garden, and collection of fruits, seeds, and wax models illustrative of vegetable physiology, are also a part of the establishment. The models in wax are interesting. The more ancient, by *Zummo*, a Sicilian, who executed them for Cosmo III., principally represent corpses in various stages of decomposition. The others are, more strictly speaking, anatomical, and display every portion of the human body with wonderful accuracy. They embrace also many curious objects of comparative anatomy. Attached to the Museum is the *Tribune*, or *Temple*, erected by the pre-

sent Grand Duke to *Galileo*, and inaugurated upon the meeting of the Italian Association for the Advancement of Science in 1840. In the centre is a statue of the Tuscan philosopher, surrounded by niches in which are placed busts of his principal pupils, and with presses containing the instruments with which he made his discoveries, and those employed in the experiments of the celebrated Accademia del Cimento. Many of them were previously deposited in the Museum, others have been purchased by the Grand Duke. The walls are beautifully inlaid with marble and jasper: the ceiling is richly painted in compartments, representing the principal events of the life of Galileo: all the talent of Tuscany has been employed for the purpose of rendering the tribute worthy of the object for which it is intended.

This tribune is said to have cost upwards of 36,000*l.*, without including the price of the manuscripts of Galileo and his pupils, which the Grand Duke has collected, at any sum, wherever they could be obtained.

Accademia delle belle Arti.—The Academy, which owes its origin to a society of artists, established in 1339, at Florence, under the title of the Compagnia di St. Luca, and which received the title of Academy from Cosmo I., was located in the suppressed Hospital of St. Matthew in 1784, by the Grand Duke Leopold; it has been enlarged by the addition of the suppressed convent of St. Catherine, and now includes several schools, lectureships, and professorships in various branches of the fine arts, and of science. The instruction given at the Academy is divided into three classes. 1. Arts of Design. 2. Music. 3. Mechanical Arts. The building itself offers nothing remarkable in the architecture; but in the first cortile or cloister are inserted in the walls several of the best productions of *Luca della Robbia*; medallions and bas-reliefs, amongst which are many brought from the Certosa. Some curious specimens of sculpture and models are deposited here; amongst others, John of Bologna's model of the Rape of the Sabines; and the unfinished statue of St. Matthew, by *Michael Angelo*.

"There is an extremely curious and interesting series of pictures in the gallery by *Tuscan painters*, arranged chronologically, from Cimabue and Giotto down to Fra Bartolommeo; showing the gradual progress of the art, with its occasional steps in advance, and its blundering and stumbling as it grew. They were taken from altars in convents and in churches during the control of the French, and were not returned. The pictures of the later times are not fine."—*T. P.* The earliest work, indeed, the *Byzantine Magdalen* (1), is prior to the revival of painting in Italy. Amongst the most prominent paintings are the following:—

2, *Cimabue.*—The Virgin, holding the infant in her arms, and surrounded by several angels. Taken from the church of Sta. Trinità, at Florence. The same subject by *Giotto* (4), taken from the Convent of *Ognissanti*, Florence. 5, Ten small pictures representing events in the life of St. Francis. 6, "Twelve pictures of a small size; the subjects from the life of Christ; exhibiting the same fulness of sense and feeling which dictated, and is found more highly perfected in the great work at Padua. Good sense, entire devotion to the nature of the subject treated, were the basis of these productions."—*T. P.* 8, *Giottino.*—A picture in three compartments, the centre one representing the Virgin and St. Bernard.—*Taddeo Gaddi* (9), *Angelo Gaddi* (12), follow—14, *G. da Fabriano.*—Adoration of the Wise Men, dated 1423.—A Descent from the Cross by *Fra' Angelico da Fiesole* (15) possesses most extraordinary brilliancy of colouring.—The Virgin and Child, by *Masaccio* (16), not equal to the frescoes at the Carmine.—17, Mary Magdalen—18, Saint Jerome; 19, Saint John the Baptist, *A. del Castagno*; all remarkable for their ghastliness.—The Baptism of our Lord, by *Andrea Verocchio*, 25. Vasari says that the first angel on the right hand was painted by Leonardo da Vinci, when he was yet a youth: and that *Verocchio*, on seeing his early excellence, gave up his art in despair of equalling his pupil. The C

ronation of the Virgin, by *Sandro Botticelli*, 26.—30, Virgin and Child and saints; 31, Nativity, by *Dom Ghirlandaio:* "who in his oil pictures does not appear to so much advantage as in his frescoes." *T. P.*—The Birth of our Lord, by *Lorenzo di Credi*, 32, one of his best works.—*Pietro Perugino*, 34, Our Lord in the Garden of Olives, and 35, the Assumption of the Virgin. Observe the upward turn of the Virgin's head, and a fine figure in green looking upwards: the colouring is rich and full; 37, A Crucifixion; a Deposition from the Cross; 38, the upper portion by *Filippino Lippi*, and the lower by *Pietro Perugino.* "The upper portion is the best." — *C. W. C* —*And. del Sarto*, 40, St. Michael, St. John the Baptist, St. John Gualberto, and St. Bernard.—"It shows light delicate freedom of execution."—*C. W. C.*—A Pietà in fresco, 42, from the Convent of the Annunziata at Florence, Two young Children; 41, *Fra Bartolommeo;* 44, Two frescoes representing the Virgin and Child; 43, The Virgin appearing to St. Bernard. This is the first work which was executed by this artist after he took the cowl. They are not fine; 56, Four Heads of Saints in fresco, and a fifth in oil, the last representing St. Peter Martyr with the features of Savonarola. — 51, *Mariotto Albertinelli:* The Annunciation.—71, *Angiolo Bronzino:* The Taking down from the Cross; grand, but unfortunately injured by the picture-cleaner: 70, 72, Two fine portraits: one an armed soldier, the other a female; both probably members of the family of the Medici.—90, *Cigoli:* Saint Francis in prayer; 91, Saint Francis receiving the Stigmata. An admirable painting: the expression of fatigue and utter weakness in the countenance of the Saint is admirably true to nature. According to the story, Cigoli felt himself unable to realize the idea of the Saint, when a pilgrim, wayworn and drooping, craved an alms. Cigoli requested him to serve as a model. The pilgrim consented, but dropped from debility: and, at that moment, the painter made the sketch which he worked up into this composition.

Opposite to the door of entrance into the gallery containing the above large pictures, is a door opening into the gallery of small paintings of the ancient Tuscan school, on wood, literally *painted tables*, as they are called in our old English. There are also a few works of other schools and later times. Observe the following: — 17, A Cartoon attributed to *Raphael.* Though the composition may be his, the drawing has been considered not sufficiently good for his hand. 19, Two portraits in profile, one of a superior of the order of Vallombrosa, the other of an abbot of that monastery. Some have attributed them to Raphael, but they are by *P. Perugino.* There are many paintings by *Fra. Angelico*, among which may be noted two, 14 and 20, which served as shutters, and which represent theological discussions. 46, An Entombment. 47, The Last Judgment; and 59, Eight tablets divided into 35 subjects, where the actions of our Lord's life are painted with great delicacy and beauty. These last were taken from the Convent of the Annunziata. "Fra. Angelico was, as far as feeling and delicacy went, a far superior artist to most of those who followed Giotto; but, at the same time, that feeling led to weakness in execution. In a small room at the Accademia there is a great number of his pictures brought from various convents and churches, when they were suppressed by the French, and never returned. Among them there are two of the Last Judgment; in one, the figure of our Saviour is surrounded by glory and angels, and accompanied by the Virgin and Saints, and Apostles arranged precisely in the manner, and the same materials are employed, as by Raffaelle in the Dispute of the Sacrament (in the upper part). In the other there is more beauty in the groups, and agreeableness in the colour; its groups are more varied and full in action, and exhibit great originality of thought. His is a sentiment of beauty, and his the power of blending emotion with grace. His group in the last-mentioned picture, of an angel dragging a sinner from

among the blessed, is a powerful display of energy in feeling of the terrible and strong; whilst another group in the same work, of an angel administering to the enjoyment of a good person, is the essence of all that is gentle and amiable. His disposal of drapery is perfectly Giottesque, with great intelligence, truth, and grace; and I should think there could be no doubt that Raffaelle, in the cultivation of his taste in Florence, drew largely upon his works, as well as upon those of Masaccio and Ghirlandaio. Fra. Angelico's commencement in the art was as a Miniatore with his brother, and it may be said that the quality of that style of art attaches to his larger works in their minute finishing, and the mode of it, viz.: hatching."—*T. P.*

In the large room, in which the annual exhibition of the works of living artists takes place, are casts of ancient bas reliefs, and many old pictures and cartoons by celebrated masters. The most remarkable are,—Two Cartoons of *Fra. Bartolommeo.* 11, S. Constantino di Fabriano; 12, S. Lorenzo di Ripafratta.—16, Cartoon of *Michael Angelo,* Lot and his Daughters.— Five Cartoons of *Fra. Bartolommeo,* 20, Cardinal Dominici; 21, St. Anthony of Turin; 22, St. Matthew; 23, Two Saints; 26, St. Paul.—30, Cartoon, *C. Cignani,* Angels and Seraphim.— 37, Cartoon, *Fra. Bartolommeo,* A Holy Family, very good. — 38, Cartoon, *Raffaelle,* Virgin and Child; the drapery is very fine.—Five by *Andrea del Sarto,* 39, Cartoon, Women and Children; 40, Children playing Shepherd's Pipes; 43, Cartoon, The Virgin, Christ, and St. John; 54, Cartoon, Two Warriors crowned; 55, Two Winged Children.—51, *Correggio,* Head looking upwards. —58, Cartoon by *Bronzino,* representing the Descent of our Lord into Hades. It is fuller of figures, more beautifully and correctly drawn than the picture in the Uffizi.

An interesting work is now publishing, containing outline engravings and descriptions of the most remarkable pictures of the Galleria delle Belle Arti in chronological series.

The Gallery of Casts for the use of students is in the same building as the academy. At one end of it is a fresco, representing the Repose in Egypt, by *Giovanni da San Giovanni.* At the door are placed casts of the finest of the three bronze gates of the Baptistery. They are beautifully executed.

In this building are also rooms for those works of the pupils of the academy which have obtained prizes, and for the usual apparatus of such institutions.

The manufactory of *Pietre Commesse,* or Florentine Mosaic, is carried on here at the public expense. The skill attained by the workmen in turning the smallest particle to account is very entertaining. The employment is injurious to health: and when the workmen attain sixty years of age, they are comfortably pensioned by the government for the remainder of their lives.

There are also several dependencies of the academy in the *Casa di Sta. Caterina,* situated in the *Via Larga.* Here are the music rooms and schools of mechanics and chemistry, where lectures on these sciences as applied to the fine arts are delivered and well attended.

Here also is a collection of Egyptian antiquities, recently founded by the Tuscan government. It was formed by *Rossallini,* who was sent to the East in 1829 in company with Champollion. They are all of the usual description, excepting two, which deserve careful examination,—viz., the porcelain bottle with an inscription in Chinese characters, said to have been found in an Egyptian tomb:—"and the Scythian car," found in the tomb of one of the warriors or captains of the host of "Rameses the Great," B.C. 1560. It is of wood, carefully worked, with ornaments, not numerous, of ivory. There are no fastenings of metal, all being of a vegetable substance supposed to be birch bark.

Florence is remarkably well provided with libraries; for, besides those which we have reckoned, there are others of great importance.

The *Biblioteca Marucelliana,* in the *Via Larga,* is principally composed of

printed books, and was bequeathed to the public by its munificent collector, the Abate Francesco Marucelli, who died in 1703. It was opened to the public in 1752, and from funds left by the founder, assisted by the public treasury, the best new publications are added to it. It is under the same management as the Laurentian. The Marucelliana is only open Monday, Wednesday, and Friday, from nine till one o'clock, and is closed upon every holiday. It has an excellent though rather complicated classed catalogue, compiled by the founder.

The *Biblioteca Magliabecchiana* contains both manuscripts and printed books. It is named from its founder, Antonio Magliabecchi (d. 1714), the most singular of bibliomaniacs, for he read all the books which he bought. Up to the age of forty years, he was a goldsmith upon the Ponte Vecchio, when he obtained the appointment of librarian to Cosmo III., having, however, already acquired a large portion of his stores. "Two or three rooms in the first story of his house were crowded with books, not only along their sides, but piled in heaps on the floor, so that it was difficult to sit, and more so to walk. A narrow space was contrived, indeed, so that, by walking sideways, you might extricate yourself from one room to another. This was not all; the passage below stairs was full of books, and the staircase from the top to the bottom was lined with them. When you reached the second story, you saw with astonishment three rooms, similar to those below, equally full, so crowded that two good beds in these chambers were also crammed with books. This apparent confusion did not, however, hinder Magliabecchi from immediately finding the books he wanted. He knew them all so well, that even as to the least of them it was sufficient to see its outside, to say what it was; and indeed he read them day and night, and never lost sight of any. He ate on his books, he slept on his books, and quitted them as rarely as possible."

The library, which is under the same roof with the Uffizi Gallery, is, properly speaking, the British Museum of Florence. A copy of every book published in the Tuscan states is here deposited, and the number of volumes, which of course is constantly increasing, amounts to upwards of 150,000. The manuscripts are upwards of 12,000 in number. A large proportion are historical.

The classification, which was effected by the first librarian *Cocchi*, may be profound, but is deficient in the best quality of a catalogue, — simplicity. The four principal branches, Belles Lettres, Philosophy, and Mathematics, Profane History, and Sacred History, are each subdivided into ten sections; and, according to this arrangement, the first section of the whole library contains works on Grammar, and the last, the various editions of the Bible. Alphabetical indexes facilitate the researches of the inquirer. The library has an ample staff of officers, and is open every day, except Sundays and festivals, from nine till two. Among the rare works it contains are the following:—Two copies, one on vellum, of the Mayence bible, 1462; a copy on vellum of the first printed edition of Homer, Florence, 1488, with miniatures; Cicero ad Familiares, the first book printed at Venice, 1469; a magnificent Anthologia of Lascaris, Florence, 1494; Dante, with the commentary of Landino, printed on vellum at Florence, 1481, embellished with miniatures within, and on the outside with nielli. This copy was presented by Landino to the Signory of Florence.

The charitable institutions of Florence are numerous and important. The enumeration of them would far exceed our limits. One of the most curious and ancient is

The *Compagnia della Misericordia*, whose establishment is on the south side of the Piazza del Duomo, at the corner of the Via della Morte, and opposite the Campanile. It was instituted about 1244, and Landini (Storia della Com. d. Misericordia, p. 25) gives a curious account of its origin. It was established out of funds arising from fines for profane swearing, mutually imposed upon themselves by the porters employed by the extensive

cloth manufactories of Florence, upon the suggestion of their "Dean," Piero di Luca Borsi. The benefits it conferred were so great, that it soon received the support of the principal citizens of the republic, who associated, according to the plan of the original institution, for the purpose of giving assistance in cases of accidents, of aiding the sick or hurt, and, in case of sudden death, to ensure for the corpse a Christian burial. This religious society includes persons of all ranks, from the Grand Duke downwards; but the higher orders prevail. When on duty, they wear a black monastic dress, with a hood which conceals the countenance. The city is divided into districts, and a certain number of members are always in attendance, whilst all, however they may be engaged, attend at a moment's warning, on being summoned by the toll of their great bell, to perform the duties required.

The chapel contains a good bas-relief by *Luca della Robbia*.

The *Ospedale di Santa Maria Nuova* was founded in 1287, by *Folco Portinari*, the father of Dante's Beatrice: it now contains beds for 1000 patients, and is remarkably well managed. It is the anatomical and medical school of Florence, and has produced some of the most eminent physicians and anatomists of Italy. In the cloister is *Fra' Bartolomeo's* fresco of the Last Judgment before mentioned.

The *Ospedale di Bonifacio* (on the west side of the Via S. Gallo, not far from the Porta S. Gallo), so called from having been founded in 1377, by Bonifacio Lupi of Parma, Marquis of Soragna, and who had been a condottiero in the pay of the republic, and been made a citizen of Florence. It is a splendid building, richly endowed, and containing within its walls various establishments. Its principal destination is that of a lunatic asylum, and attached to it is the military hospital. It has also wards for cutaneous diseases and incurables.

Amongst the recent institutions is the *Società di San Giovan' Batista*, founded in 1827, partly for keeping alive devotion to the patron saint of Florence, and partly for the purpose of endowing poor maidens. The bestowing of marriage endowments is one of the most favourite charities in Tuscany. The sums thus distributed amount to between 3000*l.* and 4000*l.* in Florence alone. Schools are numerous.

Theatres.—There are nine theatres. The principal are, — 1, *La Pergola*. This is under the management of 30 noble proprietors, called "Immobili," and is now the opera: the performances are usually mediocre, excepting during the Carnival. The house is handsomely fitted up, and is capable of containing 2500 persons. The modern opera had its birth in Florence: it arose under the auspices of the Grand Duke Ferdinand I.; and the "Dafne" of Ottavio Rinuccini, acted 1594, is the first genuine specimen of this species of composition; that is to say, of a drama entirely set to music. The original Pergola was built by *Tacca*, in 1650: it was of wood, and stood till 1738, when the present fabric was erected.—2, *Teatro del Cocomero*, or degl' Infuocati, where, usually, plays are acted.—3, *Teatro Nuovo* degl' Intrepidi, in the Via dei Cresci.—4, *Teatro Leopoldo*, formerly called del Giglio, near the Piazza del Granduca, enlarged and embellished in 1841, and opened for the performance of music.—5, *Teatro Goldoni*, in the Via S. Maria, on the south side of the Arno; connected with it is a day theatre, or *Arena*, an open place for various spectacles.—6, *Teatro Alfieri*, in the Via Pietra Piana, remarkable for the beauty of its internal decorations.—7, *Teatro dei Solleciti* in the Borgognissanti.—8, *Teatro degli Arrischiati*, in the Piazza Vecchia. The two last are quite minor theatres.

Popular Festivals.—There are several popular and other festivals yet kept up at Florence, which are sufficiently remarkable to make it worth while for the traveller to arrange his time so as not to lose them.

Midsummer-day, or the feast of St. John the Baptist, the ancient protector of Florence, is solemnised by the races of the *Cocchi*, in the Piazza of Santa Maria Novella. These *Cocchi* are imitations of the Roman cars, but have

four wheels, and were invented by Cosmo I. Each is drawn by two horses. In these races there is much fun and little skill. On the vigil of the Saint's day there are fireworks on the Ponte alla Carraja, and an illumination on the Lungarno. On the morning of the festival the Court attends high mass in the Cathedral, and afterwards the races in the Piazza di S. M. Novella. In the evening performances of music take place in the Piazza del Granduca, and of the Duomo: the principal streets and buildings, such as the Cupola, and Campanile of the Cathedral, S. Giovanni, and the Palazzo Vecchio, are illuminated.

Saturday in Passion Week.—A chariot, laden with small mortars or chambers, and filled with fireworks, is brought in the morning into the Piazza del Duomo, and placed opposite to the central door of the cathedral. A string is carried from the chariot to the choir by which a dove is made to descend on the former, whereupon fireworks go off. This takes place when the choir has reached the "Gloria in excelsis;" the mortars are then discharged, and all the bells in the city, which have been silent during the week, begin to ring. The chariot is then dragged to the "Canto de' Pazzi," and the remaining fireworks are there discharged. Pazzin' de' Pazzi is said to have been the first of the Crusaders who scaled the walls of Jerusalem in the crusade of 1088; and, as the story goes, the "Pio Goffredo" granted to him in reward, the arms of Bouillon, and some bits chipped off the Holy Sepulchre, which, when brought to Florence, served to light the holy fire. At all events, the Pazzi appear in the middle ages to have distributed the holy fire at Florence, in the same manner as was done at Jerusalem, going from house to house with a torch. This festival is popularly called *lo scoppio del carro.*

Maunday Thursday.—The Grand Duke performs the ceremony of washing the feet of twelve poor old men in the Pitti Palace. This performance is not, however, peculiar to Florence, but is gone through by the Pope, and other Catholic princes.

Ascension Day is kept as a species of popular jubilee; every body makes holiday. The *Cascine,* in particular, are filled with family parties of the richest and of the poorest citizens, taking their merry banquets.

The Assumption of the Virgin, Aug. 15. — The images of the Virgin in the streets are dressed up with silks and flowers, and sometimes musical services are performed before them.

The Nativity of the Virgin, Sept. 8th. —Altars are erected in the streets, and decorated with flowers, and the young folks, *i. e.,* up to manhood, amuse themselves with paper lanterns, carrying them suspended to poles. The principal scene of this festivity, which is called the *rificolone* or *fierucolone,* is the Via dei Servi. A sort of fair precedes it, principally attended by the inhabitants of the province of Casentino, and of the mountains round Pistoia, who bring yarn and small objects for sale. This fair is held in the Piazza dell' Annunziata, and of the Duomo, and in the Via dei Servi.

Twelfth Night.—On the vigil of this feast a strange noisy ceremony takes place among the lower classes, called the *festa della befane,* supposed to be derived from the ancient religious pantomimes.

On the *Feast of Sta. Anna* (26th July), the anniversary of the expulsion of Walter de Brienne, the church of Or' San Michele is decked with banners of the different *Arti* and *Sestieri* (Arts and Trades) of Florence.

Neighbourhood of Florence.

Besides the places described on the different routes in this beautiful neighbourhood, the following may be noticed, taking them according to the different gates by which they can be reached.

Porta alla Croce.—At a short distance from this gate, a little to the left of the road, are the remains of the suppressed monastery of S. Salvi, containing a Last Supper by *Andrea del Sarto.* "It is in perfect preservation, being the only thing respected by the rabble and soldiers in the siege of Florence in 1589. So says Vasari. It is an impressive and effective work, although

heads are somewhat wanting in ıity."—*C. W. C.*

Porta a San Miniato.

When standing upon the bridges of e Arno, the stranger may have obrved several buildings in the distance, pon a hill to the eastward of the city. hese are the convent and church of *an Miniato al Monte.* After quitting Florence by the Porta San Miniato, and ascending the *Via Crucis*, you reach a terrace commanding the city below, and on which the Franciscan convent of *San Salvadore del Monte* is situated. This church was built by *Cronaca*, and "is of such exquisite proportions, that Michael Angelo used to call it *la bella Villanella.*" *Milizia.* — To the south-east of this church is the convent of San Miniato, with its church, in a situation, used for a military post, in the last siege of Florence, when the citizens vainly endeavoured to preserve the expiring republic from the tyrannical grasp of the Medici. *Michael Angelo* had been appointed *Commissario Generale*, and to him the fortifications of the city were intrusted; and *San Miniato* being a very important outpost, he raised around it the outworks and bulwarks which, in part, still remain. The campanile of *San Miniato*, raised by Baccio d'Agnola, in 1519, was of great use to the Florentines, as enabling them to watch the movements of the besiegers, who constantly shot their heavy bombards at it, perhaps at the rate of a stone bullet per hour. These discharges, however, had injured the tower to some extent, when *Michael Angelo* suspended woollen mattresses from the projecting cornices of the campanile, and thus intercepted the shot, many of which are still lying about its base, and, by this ingenious contrivance, the building was saved.

"The church is a very remarkable building, exhibiting, as it does, a great and sudden improvement in style. A church, in honour of St. Miniato, had been erected here in very early times. It is on record, that S. Frediano, who was bishop of Lucca in the 7th century, was accustomed to come every year in solemn procession, with his clergy, to prostrate himself before this shrine; and when Charlemagne was at Fiesole he considered this monastery to be one of the places upon which it became him to confer donations. But in the course of the troubled times which ensued, the church and the monastery went to decay. In the early part of the 11th century, Hildebrand, bishop of Florence, a pious and energetic man, was animated with a strong desire of raising this edifice from its ruins; and, in 1013, laid the first stone of the church which still exists. In this undertaking he was assisted by the Emperor Henry II., whose attention may have been more particularly drawn to St. Miniato by his near relation, James of Bavaria, who was at that time bishop of Fiesole. The plan of S. Miniato is that of the Latin Basilica. It is a noble church, of large dimensions, and, in the style of its architecture, dismissing the Lombard altogether, seeks to return to Roman proportions and Roman simplicity, offering a remarkable contrast to the buildings which were erected at the same time in other parts of Italy. This, no doubt, resulted in great measure from the materials of which it was composed,—the pillars and marbles of ancient Roman buildings; but much of the change must have been owing to the architect. Some man of genius (as was the case, afterwards, at Pisa) must have arisen at the time, whose taste was superior to the age. The pillars are single shafts; not stunted, as in the Lombard churches, but of good proportions; with capitals free from imagery, and either antique or skilful imitations. In the construction of this church there is another architectural peculiarity. Large arches are thrown, at intervals, over the nave, connected with smaller arches, which are thrown over the aisles; at once assisting to support the roof, banding the whole fabric together, and giving it additional strength. When these arches occur, the pillars are exchanged for compound piers, one shaft of which is carried up to meet the arch above. In this church the crypt is made of more importance than the sanctuary itself. The nave leads direct to the crypt: whilst the sanctuary can

only be reached by ascending a flight of steps. The mosaics are believed to have been added in the 13th century. The campanile was rebuilt in 1519. The principal front was rebuilt in the 14th century, in the style of that age." —*Gally Knight.* The church contains frescoes in the style of *Gaddi*;—a mosaic in the centre of the pavement of the nave, of that kind which is called "opus Alexandrinum;"—a fine marble pulpit;—and an enclosure of the presbytery of white and green marble, with singular designs. Beckford says, "a semicircular recess, like the apsis of the church at Torcello, glitters with barbaric paintings [mosaics] on a gold ground, and receives a fervid glow of light from five windows, filled up with transparent marble clouded like tortoise-shell." — But as this has been repeated by others, the traveller must be told not to expect to see more than these windows closed by slabs of marble, which, being partially transparent, show the colour of the material in patches. From these slabs not in any case covering the apertures without a join at one corner, it is evident they were taken from some more ancient building, and are apparently of the same material as the two nearest columns of the chancel, from which the fine ancient fluting and reeding have been chipped off.

The *Chapel of St. James* on the left-hand side of the nave was erected from the designs of *Antonio Rossellini.* He was both sculptor and architect, and by him is the sepulchre of Jacopo, the Cardinal of Portugal (died 1459). Death, but most tranquil, is expressed with admirable truth. The accessories are in a cinque-cento style. In the roof are medallions by *Luca della Robbia,* considered by Vasari as the best of his works. The sacristy on the S. side of the choir is a lofty chamber, on the walls and vaultings of which are frescoes of *Spinello Aretino.* Those on the walls represent subjects taken from the life of St. Benedict; the others, the Evangelists. They are well preserved. The paintings in the Campo Santo, also by *Spinello Aretino,* are faded and damaged.

San Miniato is the scene of the call of San Giovanni Gualberto (died 1070). (See below, Vallombrosa.) His meeting with the murderer of his brother took place at the foot of this hill, and the crucifix, which appeared to bow its head to him, was preserved here until the suppression of the monastery. It is now in the church of the Sa. Trinità, and here a model or copy of it only remains.

Porta Romana, called also *Porta S. Pier Gattolini.*

Poggio Imperiale.—This palace is approached by a broad road, which inclines to the l. hand just outside of the Porta Romana, and continues during an ascent of more than half a mile, between lofty cypresses, intermixed with oak and larch. It was built by the Duchess Magdalen of Austria, wife of the Grand Duke Cosmo II., about 1622. The palace is extensive, and is said to contain 700 rooms, a story, which, it has been remarked, is refuted by counting the windows. The apartments are not remarkable, but contain some good works of art. The wounded Adonis is attributed to *Michael Angelo.* There is also a whole room full of King Charles's beauties. In the dining-room is a small statue of Apollo which is said to be the work of *Phidias,* and is of exquisite beauty. It was considered to be the finest statue at Florence by Canova, who, whenever he was there, took his friends to see it, and he requested the Grand Duke to give it a more distinguished place. The present Grand Duke has allowed it to be copied, which his predecessors did not, and one of the copies is said to have been sent to Russia, another to America. In the garden are four of the statues once placed in the façade of the Duomo, and which were removed when it was so barbarously destroyed.

Above Poggio Imperiale is the hill of *Arcetri* (*in arce veteri*), celebrated for the *Verdea,* the sweet wine which it produces, and so praised by Redi, he who, a *Teetotaller,* sang the wines of Tuscany with such enthusiasm :—

"Altri beva il *Falerno*, altri la *Te'fa*,
Altri il sangue che lacrima il Vesuvio:
Un gentil bevitor mai non s' ingolfa
In quel fumoso e fervido diluvio.
Oggi vegl' io che regni entro a' miei vetri
La *Verdea* soavissima d' Arcetri."
Bacco in Toscana.

Near the hill, and in the *distretto* of Arcetri, is *Galileo's Observatory*, anciently called the *Torre del Gallo*, from its having belonged to the Galli family. Here, it is said, were made most of those observations on the moon to which Milton alludes, when saying that Satan's shield—

"Hung o'er his shoulders like the moon whose orb
Through optic glass the Tuscan artist views
At evening from the top of Fiesole,
Or in Valdarno, to descry new lands,
Rivers or mountains, in her spotty globe."

The tower is not approachable by carriages. It does not seem much altered, but is now annexed to some farming buildings. At a short distance from the observatory is the *Villa del Gioiello*, the residence of the astronomer, and where he is said to have received Milton when the latter was on his travels. Here he dwelt till he died. An inscription in Latin on the external wall points it out.

Hill of Bellosguardo.—On the rt., on leaving the town by the Porta Romana. No traveller should fail to ascend this hill, which commands a most extensive and beautiful view of Florence and of the Val d' Arno.

La Certosa in Val d' Emo.—A pleasant excursion may be made to this Charter-house, situate about 2½ m. from Florence. It opens upon the road by an ancient gateway, surmounted with St. Laurence, through which no female can enter except by permission of the archbishop, and out of which no monk can pass. This precinct constitutes the whole property of the once opulent community: their lands were united to the government domains. The *Certosa* was founded about 1341, by Niccolò Acciajuolo, a Florentine, Grand Seneschal of Queen Giovanna of Naples. Some say that *Andrea Orgagna* was the architect; and wherever the original Gothic remains, it is in a grand style. Acciajuolo requested permission of the Republic to fortify his monastery. The building crowns the pleasant height, a beautiful and regularly formed hill, covered with olives and vines; and its first aspect, with its fine Gothic windows, battlements, and tower-like masses, is entirely like that of a castle. The church is dark and grand. The series of paintings from the life of St. Bruno, by *Poccetti*, have merit. In the adjoining chapel, "*delle reliquie*," are also frescos by him. Around the main church is a curious aggregate of chapels: the *Capella di Santa Maria* is nearly unaltered; the style is an Italian-Gothic. The stalls for the monks are elegantly carved, and the rich pavement is kept delicately clean; and indeed, considering the very limited means of the Carthusians, the place is in capital order. The small *Chapel of St. John* has a fine painting of the saint by *Benvenuti*. A *subterranean chapel* contains the tombs of the founder and his family: four tombs are sculptured in bas-relief by *Donatello;* the tomb of Niccolò himself by *Orgagna*. A canopy, supported by four twisted columns, is placed over the figure of the deceased. He is in full armour; the countenance fine and expressive. A long inscription, in Gothic capitals, records his deeds. Three slab tombs, in relief, represent his father, his sister Lapa, and his son Lorenzo. They are attributed, but probably incorrectly, to *Orgagna*, as they do not seem to be in his style, exhibiting a Gothic formality which he had cast aside; the details of the costume are curious, and as perfect as when they were carved. Lastly is the tomb of Angelo Acciajuolo, Bishop of Ostia (died 1409), by *Donatello:* a severe countenance; the sculpture, in basso-relievo, most elaborate and efficient. Very beautiful is the border of fruit and flowers, by *Giuliano di San Gallo*, which surrounds the figure, rising out from two graceful figures, Justice and Charity. The *Capitolo*, or *Chapter-House*, looks like a chapel. It contains the monument of Leonardo Buonafede (died 1545), by *Francesco da San Gallo*, the son of *Giuliano*. His head rests on a pillow; his feet are

bare. The Crucifixion in fresco, by *Mariotto Albertinelli* (died 1512), the scholar of Fra' Bartolomeo, rivals the works of his master.

The courts and cloisters are interesting. One small cloister is glazed with beautiful stained glass, from the designs of *Giovanni da Udine*. It consists of tablets of the life of St. Bruno, inclosed in arabesques. The refectory is a fine apartment, with a pulpit by *Mino da Fiesole*, from which pulpit one monk reads to the rest during meals. The cells of the monks are, according to the rule, small detached houses.

A small contribution should be given by visitors towards the repairs of the Certosa, for the monks are very poor: it will be well bestowed.

Porta al Prato.

10 m. from Florence is *Poggio a Cajano*, a villa of great interest, anciently belonging to the Cancellieri of Pistoia. As it now stands, it was rebuilt by Lorenzo, who employed *Giuliano di San Gallo* as his architect. The vaulting of the principal salone was considered as a masterpiece of boldness. This apartment was afterwards decorated at the expense of Leo X., who employed some of the best Florentine artists upon the frescos, which still remain, *Andrea del Sarto*, *Franciabigio*, and *Pontormo:* the subjects are all classical, but applied, though with some degree of *straining*, to the history of Lorenzo. Here, on the 19th of October, 1587, expired Francesco I., and on the following day, the profligate Bianca Capello. Some say they died in consequence of partaking of the poison which they had prepared for their brother Ferdinand, who succeeded to the Grand Duchy. Having discovered, as the story goes, the intended treachery, he drew his dagger, and compelled them both to feed upon the fatal viands. This seems, however, to be a legend; and the best opinion is, that the wretched pair died in consequence of disease brought on by their excessive gluttony and intemperance. A suspension bridge over the river Ombrone, which runs through the park, erected in 1833 by the Grand Duke. It was the first bridge constructed in Tuscany on this plan. It is about a quarter of a mile from the high road.

La Petraja di Castello, 3½ m. from Florence, formerly a stronghold belonging to the Brunelleschi family, and sturdily defended, in 1364, against the Pisans and the bands of Sir John Hawkwood, who, at that period, was in the service of the enemies of Florence. One tower of the castle remains, but modernised. *La Petraja* was brought into its present form by *Buontalenti*, and is one of the Grand Duke's summer residences. In the garden is a beautiful fountain in the cinque-cento style, surmounted by a lovely Venus by *Giovanni Bologna*. The shady plantations of cypresses, the evergreen oaks and laurels, are most luxuriant, and the view of Florence, of the hilly country to the S. of it, and the Val d'Arno completes the charm of the scene. The frescoes by *Il Volterrano*, in the logge, have merit as works of art. They are historical, principally relating to the history of Cosmo I. and his times, but some are from other periods; and they are interesting on account of the numerous portraits which they preserve. Amongst the great folks, grand dukes, popes, and cardinals, we again meet with Tomaso Trafredi. Some portions have a humorous cast, as, for example, a half-drunken German landsknecht, keeping back the crowd from the presence-chamber of Pope Clement VII. The gardens are well laid out, and the florist will find one of the richest collections of out-door plants in Italy. At the foot of the hill on which La Petraia stands, is

Castello di Quarto, also a pleasant villa, part of the ancient patrimony of the Medici. The shady garden is embellished with fountains fed by streams which descend from Monte Morello, and statues by *Ammanato;* one colossal figure is said to represent the Apennines. About 2½ m. farther is the celebrated china manufactory of La Doccia, the property of the Marquis Ginori.

The *Cascine* are, perhaps, rather unjustly depreciated by travellers. Their

name is derived from the dairy or cheese farms, to which they are an adjunct. They are the Hyde Park of Florence, for displaying fashionable carriages or exhibiting horsemanship. The carriage-ride is a double road, one near the Arno, perhaps to the extent of about 1½ m.; the other, on a parallel line. Between the roads and the Railway are plantations, pastures for the cows, and a race-course. In these there is nothing very remarkable; but the surrounding landscape is magnificent. In the early part of the summer, the fire-flies swarm here, and afford a curious spectacle. At a later period of the year they are replaced by glow-worms, which, throughout the North of Italy, have a brilliancy much exceeding that of our English species.

In the *Cascine* (as well as in many parts of Florence) you are beset by the flower-girls, with countenances and manners passing through all grades from innocent prettiness and sprightliness, to boldness and impudence; offering, or rather forcing, their little bouquets upon you, and repelling your tender of coppers in return. Their practice is, if you will permit them, to supply you with flowers during your stay, for which they expect, of course, a buona-mano upon your departure. The younger women generally wear the great flapping round hat, often wreathed with artificial flowers; and, on festival days, very smart aprons, pearl necklaces, and all sorts of trinketry and finery.

Porta San Gallo.

Careggi, or *Ca'regia*, distant 3 m., built by Cosmo il Vecchio, from the designs of *Michelozzo*, is unaltered in its general outline; but it is no longer a royal villa, having passed into private hands in 1780. It has great interest, in being one of the most favourite residences of Lorenzo il Magnifico; and here the meetings of the celebrated Platonic academy were held. Here, on the 1st of November, the supposed anniversary of the birth and death of Plato, the members held their symposium; and here (8th April, 1492) Lorenzo died, shortly after his memorable interview with Savonarola. Pietro de' Medici, the son of Lorenzo, continued at Careggi; and here his son received the warning conveyed by the ghost of his father to the improvisatore Cardiere, telling him how he would soon be a miserable exile.

Between Careggi and Fiesole are situated several handsome villas,—those of the late Madame Catalani; the Villa Salviati, a fine specimen of the 16th century; the Villa Caponi; the Villa Palmieri, celebrated by Boccaccio; and at the base of the Hill of Fiesole, the Villa Rinuccini, laid out like an English pleasure-ground; the Villa Mozzi; and Villa Guadagni.

Fiesole.—Two carriage-roads lead to Fiesole, from the Porta a Pinti and the Porta San Gallo, the former of which is the best: the two roads meet at the Dominican Convent. Hence, until recently, the road was no longer practicable for any wheel carriage, and the visitor was compelled either to walk or to ride upon mules, unless he preferred the only vehicle which would ascend the hill: it was literally a great wicker basket without wheels, and up you were dragged by two oxen, much as criminals used to be drawn to the place of execution upon a sledge. There is now an excellent road, made at the expense of the *city* of Fiesole. We should have formed a joint-stock company, and issued shares to raise the supplies. The Fesulans issued titles of nobility. They have a *Libro d' Oro*, and those inscribed therein gain particular rank. No one can be presented at court unless he is noble, and there was the most ample demand for the honour. Marquesses, counts, and barons, who paid various sums, 300 dollars and upwards, for their patents, have been created by dozens. Both here and at Lucca, several Englishmen have bought these ridiculous titles and decorations.

The road is excellent, and most lovely as it winds upwards bordered by gardens of villas. From Florence to the top is an hour's drive.

The Dominican convent, founded in 1406, was suppressed in 1808, and has

not been since restored. The conventual buildings, however, still subsist. The church is attributed to *Brunelleschi;* but if so it is not in his best manner, and has been much altered, though in good repair. It contains a fine picture by *Fra Angelico.*

Higher up, upon the hill, is the *Villa Mozzi,* erected by Cosmo il Vecchio. This is one of the most interesting and beautiful spots in the neighbourhood of Florence. In ancient times, the grounds of this villa are said to have been chosen by Catiline, as a place of deposit for his treasures. He flew to Fiesole on quitting Rome, the leader of a desperate cause; and was defeated near Pistoia, almost within sight of this Etrurian hill. In 1829, a treasure of about 100 pounds of Roman silver money, all of a date anterior to the Catiline conspiracy, was found in the garden. This villa continued in the possession of the Medici family, and here the Pazzi intended to have carried their conspiracy into effect in 1478. (See Machiavelli, Istor. Fior. viii.) Lorenzo ever retained a predilection for this villa, and the terrace still remains, which is said to have been his favourite walk. Pleasant gardens and walks bordered by cypresses add to the beauty of the spot, from which a splendid view of Florence encircled by its amphitheatre of mountains is obtained; and Hallam has described the scene in language so poetical and yet so true, that we give the traveller the pleasure of comparing it with the view which he will behold: —"In a villa overhanging the towers of Florence, on the steep slope of that lofty hill crowned by the mother city, the ancient Fiesole, in gardens which Tully might have envied, with Ficino, Landino, and Politian at his side, he delighted his hours of leisure with the beautiful visions of Platonic philosophy, for which the summer stillness of an Italian sky appears the most congenial accompaniment.

"Never could the sympathies of the soul with outward nature be more finely touched; never could more striking suggestions be presented to the philosopher and the statesman. Florence lay beneath them, not with all the magnificence that the later Medici have given her, but, thanks to the piety of former times, presenting almost as varied an outline to the sky. One man, the wonder of Cosmo's age, Brunelleschi, had crowned the beautiful city with the vast dome of its cathedral, a structure unthought of in Italy before, and rarely since surpassed. It seemed, amidst clustering towers of inferior churches, an emblem of the Catholic hierarchy under its supreme head; like Rome itself, imposing, unbroken, unchangeable, radiating in equal expansion to every part of the earth, and directing its convergent curves to heaven. Round this were numbered, at unequal heights, the Baptistery, with its gates worthy of Paradise; the tall and richly decorated belfry of Giotto; the church of the Carmine with the frescos of Masaccio; those of Santa Maria Novella, beautiful as a bride, of Santa Croce, second only in magnificence to the cathedral, and of St. Mark; the San Spirito, another great monument of the genius of Brunelleschi; the numerous convents that rose within the walls of Florence, or were scattered immediately about them. From these the eye might turn to the trophies of a republican government that was rapidly giving way before the citizen prince who now surveyed them; the Palazzo Vecchio, in which the signiory of Florence held their councils, raised by the Guelph aristocracy, the exclusive but not tyrannous faction that long swayed the city; or the new and unfinished palace which Brunelleschi had designed for one of the Pitti family before they fell, as others had already done, in the fruitless struggle against the house of Medici, itself destined to become the abode of the victorious race, and to perpetuate, by retaining its name, the revolutions that had raised them to power.

"The prospect, from an elevation, of a great city in its silence, is one of the most impressive as well as beautiful we ever behold. But far more must it have brought home seriousness to the mind of one who, by the force of events, and the generous ambition of

his family, and his own, was involved in the dangerous necessity of governing without the right, and, as far as might be, without the semblance of power; one who knew the vindictive and unscrupulous hostility which, at home and abroad, he had to encounter. If thoughts like these could bring a cloud over the brow of Lorenzo, unfit for the object he sought in that retreat, he might restore its serenity by other scenes which his garden commanded. Mountains bright with various hues, and clothed with wood, bounded the horizon, and, on most sides, at no great distance; but embosomed in these were other villas and domains of his own: while the level country bore witness to his agricultural improvements, the classic diversion of a statesman's cares. The same curious spirit which led him to fill his garden at Carreggi with exotic flowers of the East—the first instance of a botanical collection in Europe—had introduced a new animal from the same regions. Herds of buffaloes, since naturalized, in Italy, whose dingy hide, bent neck, curved horns, and lowering aspect, contrasted with the greyish hue and full mild eye of the Tuscan oxen, pastured in the valley, down which the yellow Arno steals silently through its long reaches to the sea." — *Hallam's Hist. of Literature.*

Not far distant is a monument with an inscription, which, if construed strictly, would designate it as placed upon the very "Sasso" whereupon those who suffered "per man' della crudele Fesulea gente" expired as martyrs. Here, according to tradition, St. Romulus, the patron of Fiesole, suffered martyrdom. There are several fine bursts of view into the valley below. The villa Salirati is the most prominent object; the Villa of Schifanoia, or dei Tre Visi, formerly belonging to the Palmieri, which Boccaccio made the retreat of the fair story-tellers in the pestilence of 1348, may also be hence distinguished.

About half way up the hill is the Villa Vitelli, founded by Giovanni de' Medici, and a little further on, the *Chapel of St. Ansano.* It was restored by Bandini, the librarian, and appears to have been served by his brother: their tombs are within. The dwelling of the priest adjoins the chapel, commanding a delightful view. Within the chapel, are eight saints attributed to *Cimabue.* On the right of the ascent are the shady woods of the suppressed convent of San Francesco, now La Doccia di Fiesole, one of the most agreeably situated villas about Florence.

You now reach *Fiesole.*—The ground plan of this city is an irregular parallelogram, rising and falling with the inequality of the ground. The long and almost unbroken line of Cyclopean wall towards the north, is the portion which has suffered least from time or violence. You descend to it by a path behind the Duomo, and the rampart may be here contemplated in all its rude magnificence. The huge stones of which the Etruscan wall is composed are very irregular in shape and unequal in size, but seldom assume a polygonal form. The form of the masses employed in the so-called Cyclopean constructions varies with the geological nature of the rock employed. In all the Etruscan and Pelasgic towns, it is found that when the sandstone was used, the form of the stones has been *parallelipipedal,* or nearly so, as at Fiesole and Cortona; whereas, when limestone was the subjacent rock, the polygonal construction alone is met with, as at Cosa, Roselle, Segni, Alatri, Ferentino, &c.: and the same observation will be found to apply to every part of the world, and in a marked degree to the Cyclopean constructions of Greece and Asia Minor, and even to the far-distant edifices raised by the Peruvian Incas. Sometimes the pieces of rock are dovetailed into each other: others stand joint above joint; but, however placed, the face, or outward front, is perfectly smooth. No projection, or work advancing beyond the line of the wall, appears in the original structure. A small and simple arch, the only fragment remaining of a gateway, which is found about the centre of the northern wall, and in front of which it stands, seems to be Roman, though possibly of very early

date, and introduced when the Fesulans became subject to the Republic. Many competent judges, however, think it is Etruscan, like the wall. What is singular, there is no corresponding opening in the Etruscan wall, so that it is probable that the city was entered by a drawbridge, let down from the top as an inclined plane, and then drawn up again. There are various holes and apertures in different parts of the walls, which, as is usual in similar cases, have given much employment to the minute conjectures of the antiquary. Some of them may result from the mechanical contrivances used in raising the massy blocks of which the structure is composed: some may possibly have been occasioned by the attacks of the besieger. Considered as a whole, the fortifications seem to have sustained but very little alteration since the period of their erection.

The site of the fortress or acropolis of the Etruscan city is now covered by a Franciscan monastery, which, from its site, well deserves a visit, and the traveller will be courteously received by the monks. Fragments of the foundations are occasionally brought to light by excavation, and more extensive remains existed within time of memory. Within the precinct is the very ancient *Church of St. Alexander.* The nave is flanked by eighteen fine columns of cipollino, 15 of which are perfectly preserved, with Ionic capitals and bases of white marble, said to be Parian, but of Roman workmanship. This church had the title of a Basilica, and it is conjectured to have been one. An altar dedicated to Bacchus, but of which the inscription is mutilated by an excavation in the centre, and which stands near the entrance: and certain ancient cisterns discovered in 1814 in front of the building, but since covered up again, are adduced by the learned Inghirami in support of his opinion in favour of the antiquity of the building.

This church was dismantled by Leopold I. in 1784. The roof of the nave and the rich pavement were removed, and the space within the walls converted into a public cemetery. The building continued in this state till 1814-1818, when, at the instigation of Bishop Tommasi, it was restored to divine worship. But the repairs which were needful for this purpose have, in some measure, deprived the edifice of its original character, the columns alone retaining their original appearance.

Some slight remains of an amphitheatre constitute all the remaining vestiges of the edifices of the ancient city, whether of the Roman or of the Etruscan age, excepting some fragments employed in the construction of other buildings, and the relics which have been from time to time discovered in the soil. Of these the most remarkable is a bas relief, representing an augur, now in the gallery at Florence. The Fesulans were celebrated for their skill in augury, and are so described by Silius Italicus (viii. 478) in his enumeration of the nations assembled at the battle of Cannæ; and hence, the monument possesses peculiar interest. The theatre was dug out in 1809, at the expense of a spirited foreigner, the Baron Schellersheim, a Prussian. Large and perfect portions of the external wall, and of the semicircle intended for the spectators, were then brought to light; but, excepting some small portions, have since been again covered with earth or destroyed. The remains of the Etruscan acropolis have equally disappeared within time of memory.

The *Duomo*, whose internal arrangement resembles a good deal that of S. Miniato, was begun in 1028 by the Bishop Jacopo il Bavaro, and is rude in its construction. The pillars are built up of small courses: some have ancient Composite capitals, inartificially placed upon shafts of larger dimensions than themselves; others are in a barbarous Romanesque style. In the same style is the crypt, whose construction is in great measure unaltered. Some parts of the building are of as late a date as the middle of the 13th century. The frescos, by *Ferrucci*, representing incidents from the life of St. Romulus, are much decayed. The altar of the chapel opposite to the tomb of Bishop Salutati is by *Mino da Fiesole*, representing the Virgin, St. Leonard, and St. Remigius; it is certified by an in-

scription, "opus Mini." (1465.) The bust of the bishop is also by *Mino*. An altar-piece, also by a Fesulan, *Andrea Ferrucci*, possesses great beauty, both in the figures and bas-reliefs, the latter representing the martyrdoms of St. Matthew and St. Romulus.

The humble *Palazzo del Commune* is decorated, according to the usual custom, with the arms of the Podestàs who have administered the affairs of the community. This building, the churches, the Episcopal seminary, and some few lowly dwelling-houses round the Piazza, probably the ancient forum, compose the city of Fiesole.

The views hence are peculiarly fine. On the north, you see the valley of the Mugello. On this side, and just below the height, is the villa of Scipione Ammirato, the Florentine historian. Here many of his celebrated works were composed. Towards the south, taking your station either from the "Forum," or the more elevated point of the Franciscan convent, you command the central Val d'Arno, from its eastern extremity to the gorge of the Gonfolina, by which it communicates with the Val d'Arno di Sotto, with Florence as the main object in the rich landscape below.

To the E. of Fiesole, and on the prolongation of the ridge on which it is situated, is the *Monte Ceceri*, celebrated for its extensive quarries of *Pietra Serena*, a variety of sandstone, which has furnished the stone for the principal edifices of the Tuscan capital. The view from the summit of the Monte Ceceri is still more extensive than that from the town of Fiesole.

In descending, a slight deviation from the road will lead the traveller to the *Badia Fiesolana*, considered by tradition as the site of the primitive cathedral of the diocese of Fiesole. In 1462, Cosmo de' Medici employed *Brunelleschi* to build the church and monastery which now exist. The conventual portion of the building is a fine monument of his skill. The cortile is elegant. The church is not large, but admirably proportioned. It has been plundered of almost all its works of art, excepting some inlayings in *pietra dura*, and a bas-relief by *Desiderio da Settignano*. The façade of the older church, in the style of the 12th century, remains. Cosmo would not allow it to be altered. This monastery was suppressed by Leopold, and, after many changes, is now converted into a printing-office and lithographic establishment, founded by the learned Inghirami, under the name of Tipografia Fiesolana, and where he published his principal works upon Etruscan antiquities.

Porta a Pinti.

The best road to Fiesole leads from this gate: a few hundred yards from the gate on the rt. is the Protestant Cemetery, which well merits a visit from the English traveller: it is remarkably neat and well kept, for which the managing committee, composed of Swiss, German, and English Protestant gentlemen, deserve the greatest credit. It is principally tenanted by our countrymen, over whose remains are erected some very beautiful monuments, by *Bazzanti*, a clever Florentine artist; the charges for interment are very moderate, and on the whole the regulations, as regards poor Protestants, are extremely liberal. The gate is generally closed, but the Custode will be found at the Grocer's shop opposite the Porta a Pinti.

A little further on is the Cemetery of the religious congregation of La Misericordia, and the road from thence to Fiesole is lined with handsome villas of the Florentine nobility.

Excursion to the Sanctuaries of Vallombrosa, Verna, and Camaldoli.

Florence to Vallombrosa, 18½ *Eng. m.*

Leaving Florence by the Porta alla Croce, the road runs along the rt. bank of the Arno, at a varying distance from the river, as far as *Ponte a Sieve*, 10 m. distant from Florence. The road passes *Rovezzano*, 2 m. from Florence, and *Remole*, 5 m. further on. It is the post-road to Arezzo, and the first station is at Ponte a Sieve. On leaving this last place the river Sieve is crossed, which rises in that part of the Apennines where they are traversed between

Bologna and Florence. About a mile beyond Ponte a Sieve the road to Vallombrosa leaves the post-road to Arezzo, which latter road continues along the rt. bank of the Arno towards the S.: the Vallombrosa road, which is practicable for carriages, turns to the l., and begins to ascend the mountains towards Vallombrosa, which is now in full view, and a mile further on passes a tolerable inn called *le Palaje*. A little further, and at about 2 m. from Ponte a Sieve, the road to Vallombrosa turns off to the rt. and leads to *Pelago*, which is nearly 4 m. from Ponte a Sieve. There is a very fair village inn at Pelago; but it is advisable for a party which includes ladies to reach the Monastery before night Here the carriage road ends, and the traveller must take to a saddle or walking. A mile and a half from Pelago, *Paterno* is reached, a sort of grange belonging to the monks of Vallombrosa, from which there is a picturesque view of the dark deep valley, and of the torrent at the bottom. Beckford, who visited the convent in the third week of October, says, "After ascending a tedious while, we began to feel the wind blow sharply from the peaks of the mountains, and to hear the murmur of the groves of pine. A paved path leads across them, quite darkened by boughs, which meeting over our heads, cast a gloom and chilliness below . . . . . We galloped on, and entered a vast amphitheatre of lawns and meadows surrounded by thick woods beautifully green. The steep cliffs and mountains which guard this retired valley are clothed with beech to their very summits; and on their slopes, whose smoothness and verdure equal our English pastures, were dispersed large flocks of sheep. The herbage, moistened by streams which fall from the eminences, has never been known to fade; thus, whilst the chief part of Tuscany is parched by the heats of summer, these upland meadows retain the freshness of spring. I regretted not having visited them sooner, as autumn had already made great havoc among the foliage. Showers of leaves blew full in our faces as we rode towards the convent, placed at an extremity of the vale, and sheltered by firs and chestnuts towering one above another." These forests produce a considerable revenue to the monks, who cut down the oldest trees, and plant others in their stead. Here may be seen magnificent specimens of the fir tribe. The road is paved in passing through the forest, to preserve it from being torn up by the felled trunks of trees, when they are dragged down the mountain, or being washed away by the heavy rains. Up to about a mile from the summit chestnuts, oaks, and beech are seen, justifying Milton's simile, the accuracy of which has been called in question on the ground that, the forest consisting entirely of fir, it could not be true that the rebel angels

> "lay entranced,
> Thick as autumnal leaves that strew the brooks
> In Vallombrosa, where the Etrurian shades,
> High overarch'd, embower."

Four miles beyond Paterno, after passing through a fine forest of pines, the traveller arrives at the *Santuario* of *Vallombrosa:*

> "Così fu nominata una badìa,
> Ricca e bella, ne men religiosa
> E cortese a chiunque vi venìa."
> *Orl. Fur.* can. 22, st. 36.

Vallombrosa was anciently called Acqua Bella. The monastery was founded in the 11th century by S. Giovanni Gualberto. He was the son of the lord of Petroio of Val-di-pesa, the head of a noble and rich family in Florence: and, though piously brought up, gave himself up in his youth to dissipation and the pleasures of the world. His brother Hugh having been killed by some person of good birth, Giovanni Gualberto considered himself bound to avenge his brother's death. Returning from S. Miniato a Monte on Good Friday to Florence, accompanied by a troop of armed followers on horseback, Gualberto met the author of his brother's death in a narrow road, where there was no escape. As Gualberto was going to kill him, he threw himself at Gualberto's feet and extending his arms in the form of a cross, besought his executioner to call to mind the events commemorated on that day.

Gualberto, being struck by the appeal, forgave his enemy, and conducted him to the church of S. Miniato, where upon their appearance before the crucifix, the figure of our Saviour inclined his head to Gualberto, who thereupon became a monk of the adjoining monastery. Finding the abbot simoniacal, he left the monastery with another monk, and being pleased with the hermitage of Camaldoli, which they visited, he retired into the solitude of Vallombrosa, and there shortly afterwards founded an order according to the rule of S. Benedict. The institution received the approbation of Alexander II. in 1070, and Gualberto became the first superior. He died 12 July, 1073, at the age of 74; and in 1193 was canonized. His life was written by Jerome, a monk of Vallombrosa, in 1480, with an account of the miracles, the performance of which had by that time been assigned to him by tradition. The monks of Vallombrosa wore originally a grey habit; in 1500 they adopted brown. The order took its name from the place of its institution, and was the first which admitted lay brethren. It never became very numerous or acquired much importance. The site, as well as a vast extent of land round the monastery, was granted by Ita, the abbess of S. Ilaro, on condition that she and her successors should appoint the superior. But owing to the loose observance of their vows by the nuns of that convent, they were in 1255 removed by Pope Alexander IV. to another establishment, and their connexion with this monastery ceased; and the right of nomination passed into other hands. The monastery at Vallombrosa became very rich from endowments, by the Countess Matilda and others; and in 1637 the present extensive and splendid buildings were erected. It was a great place of refuge for priests during the invasion of Italy by the French.

Among the remarkable men who have been monks of Vallombrosa, was Guido Aretino, who was a member of this house when he first became known as a writer upon music (about A.D. 1020). After having visited Rome twice, upon the invitation of two succeeding popes, he was prevailed upon by the abbot of a monastery at Ferrara to settle there. Some writers have ascribed to Guido the invention of counterpoint, which is scarcely less absurd than ascribing the invention of a language to any individual. It is pretty certain that he was the first person to use, or recommend, the use of "lines" and "spaces" for musical notation: in fact, the "stave." But he is chiefly famous as the undoubted inventor of what is technically called "solfaing." Having observed that the music then in use to the following Hymn to John the Baptist, by Paul Diaconus (eighth century), ascended upon the first syllable of each half-line in an uninterrupted series of six sounds (*hexachord*), he adapted these six syllables to represent the six sounds:—

Hymn.

Ut queant laxis *re*sonare fibris
*Mi*ra gestorum *fa*muli tuorum,
*Sol*ve polluti *la*bii reatum
Sancte Johannes!

The syllable *Do* was substituted for *Ut*, and *Si* added, late in the seventeenth century.

The church is in the form of a Latin cross, and well designed: decorated with gilt stuccos, fine marbles, and paintings in oil and fresco. On the left of the nave is a chapel, entered under a fine arch from the left arm of the cross. In this chapel, behind the altar, which is of fine marble, is a choir where service is performed once a year. The sacristy is lined with fine presses of elegant workmanship in chestnut. The convent, which forms a quadrangle, is spacious, and presents a noble aspect; which, as well as every thing it contains, has the appearance of opulence and comfort. The refectory is capable of holding 200 persons at table. There is a smaller apartment for the retinue of persons of rank. Adjoining this second refectory is a spacious hall, containing paintings, and a well-built kitchen, in which every thing requisite for cooking is to be found. The upper part of the convent contains the dormitories, and the library, which once possessed some

of the most valuable manuscripts and rare books in the world; but the French on suppressing the convent despoiled the collection of all that was valuable, as well as carried off some most valuable paintings, and a fine collection of natural history. There is a building called the *Forestiera* for the reception of strangers, upon whom it is the duty of one of the monks to attend. Gentlemen are provided with comfortable beds in the convent, but ladies, who are not allowed to enter the convent, have apartments assigned to them in this building. No charge for board or lodging is made upon the traveller: the usual mode of payment, therefore, is, to give to the monk who attends upon strangers a sum of money, requesting him to distribute it among the servants.

At a short distance from the large convent is the *Paradisino*, or *Celle*, a small convent built on the summit of an isolated rock, about 250 ft. above the other. A rough path leads to it. At the foot of the rock runs the small torrent *Vicano*, coming from the summit of the glen, and forming at this spot a pretty cascade. In this convent or hermitage is a well-built chapel, several dormitories, and two oratories: above it a handsome gallery, which looks down into the chapel, hung with paintings done by an Englishman, of the name of Henry Hugford, who, after a long residence at Florence, sought an asylum in this hermitage, and is known as the revivor and improver of the manufacture of scagliola. From the windows are seen most extensive and beautiful views over the rich valley of the Arno to Florence, and, when the weather is clear, to the sea in the direction of Leghorn. This fine view becomes still more magnificent a little before sunset. Still more extensive views may be obtained by ascending *Monte Secchetа*, a spur of the Prato Magno, lying to the south of the Paradisino.

Vallombrosa to La Verna, 27 m. Those who intend to visit La Verna and Camaldoli, or either of them, and have come as far as Pelago in a carriage, should direct it to meet them again at the *Osteria della Consuma*, which is situated on the high road from Ponte-a-Sieve to Prato Vecchio and Bibbiena, near the summit of this ridge of that branch of the Apennine which divides the valley in which the Arno rises from that in which Florence stands. This village of Consuma is about 10 m. from Pelago and 6 m. from Vallombrosa, to the north-eastward, and derives its name from the *Monte Consuma*, on whose northern slope it is placed. A bridle path leads to it from Vallombrosa. The inn is wholly without accommodation, and is a mere baiting place for charcoal carts. Leaving Consuma, on the northward is seen the *Monte Falterona*, from the sides of which rises the Arno: the prolongation of the chain on the right hand is called the *Prato Magno*. About 3 m. from Consuma a view is obtained of the upper valley of the Arno, which forms the province of *Casentino*, the scene of some of the severest warfare in the civil war of the Guelphs and Ghibellines, and retaining, in numerous ruins of castles and hill-forts, memorials of the powerful families engaged in that contest. Nine m. from Consuma is *Borgoalla-Collina*, where, in the church, may be seen Cristofano Landino, preserved like a mummy. The Florentine republic bestowed on him the palazzo and ancient castle of Borgoalla-Collina, as a reward for his commentary on Dante; and here he retired, in 1497, at the age of 73, and returned no more to Florence, in order to avoid being engaged in the intrigues against the Medici. He died here a few years after, either in 1504 or 1508. After half a mile of descent the road crosses the Arno, and traverses a small plain, called *Campaldino*, the scene of a celebrated battle between the Guelphs and Ghibellines, on the 11th of June, 1289. The Aretines, who formed the chief portion of the Ghibelline party, were routed with the loss of 1700 men killed, and 2000 taken prisoners: among the former was the celebrated Guglielmino Ubertini, bishop of Arezzo, who fell fighting desperately in the thickest of the fray, having rallied his troops

upon the bridge at Poppi, half a mile further on. Dante was present at this battle, being then 24 years old, and served among the Florentine, *i. e.* the Guelph, cavalry.

Poppi, which is on the rt. bank of the Arno, singularly placed on a high rock, whose base is washed by the river (Pop. in 1845, 1874), is a very ancient town, and the capital of the Casentino. The only old building in Poppi not in ruins is its castle, occupying the highest part of the rock, and having been a place of some strength before the use of guns for breaching. It was built by *Lapo* in 1230, and bears some likeness to the Palazzo Vecchio at Florence. The court-yard contains some curious architecture; and a staircase celebrated for the skill shown in its construction, and resembling that in the Bargello, leads to a chapel containing frescos which, according to Vasari, are by *Spinello*. The land round Poppi is highly cultivated. The pronunciation of the inhabitants is said to be the best in Tuscany. The road continues along the left bank of the Arno, and four miles beyond Poppi is

Bibbiena, the native town of Francesco Berni. Here is a decent country inn. The population is about 2300. Beyond Bibbiena, towards *La Verna*, the road is no longer practicable for a carriage; but may be traversed for about 4 m. by a country car. It is however exceedingly steep, with awkward turns, and for those who cannot walk, horses or mules are far preferable. La Verna is 6 m. from Bibbiena, two m. from which latter place the road crosses the torrent *Corselone*. It is said to derive its name, which is also written *Alvernia*, and *Vernia*, from its perpetual wintry climate, to which Dante seems to allude, calling it "il crudo sasso tra Tevere ed Arno."

The convent of La Verna, the most curious of the three sanctuaries, is situated on the south side of a circuit of rugged rocks. The highest point of the mountain on which it stands is called La Penna. Here is a chapel, and from hence a most extensive view is obtained. To the eastward are seen Umbria, the march of Ancona, the mountains of Perugia: on the west, the valley of the Casentino, the chain of the Prato Magno: to the northward is the source of the Arno, and to the north-east that of the Tiber. There are also some points within the circuit of the convent inclosure, which are visited as curious rocks and chasms, called the *Masso di fra Lupo*, *la Buca del Diavolo*, and the *Masso Spicco*.

The convent of La Verna was founded in 1213: the principal church was built in 1264. The convent was nearly destroyed by fire in 1472. It has accommodation for about 100 monks. They provide all strangers who arrive with food and lodging, but have no property, and depend upon alms for the support of their establishment.

A short distance to the south of the convent is the village and ruined castle of *Chiusi*, formerly a strong place. It occupies the site of the ancient town of Clusium Novum. Michael Angelo's father was appointed by the Signoria of Florence Podestà of *Chiusi*, and Caprese, a small town about 5 m. to the S. E. in the valley of the Tiber, and at the latter place the great artist was born on the 6th March, 1475.

Verna to Camaldoli.

The traveller may return to Bibbiena and reach Camaldoli from thence, passing through *Camprena*, and *Soci*, and *La Mausolea*. The shortest way, however, is as follows: from La Verna to the crossing of the torrent *Corsalone* 3 m.: thence to *Camprena*, 3; to *La Mausolea*, 1; from *La Mausolea* to *Camaldoli*, 5; in all, 12 m. The ascent to the mountain on which Camaldoli stands begins at La Mausolea, a grange belonging to the convent of Camaldoli.

This sanctuary, which, for comfort and for beauty of situation, is a most agreeable resting place, is situated on a rocky slope of the Apennine, inclining toward the south, and thickly covered with fine firs, and watered by streams, and called the *Giogana*. It is said to have been founded about A.D. 1000, by S. Romualdo, whose life and miracles were written in 1483 by the monk Jerome, and is capable of containin

more than 100 monks, whose present number, however, is small. The church and convent were destroyed by fire in 1203, and were so much injured when the convent was besieged, in 1498, by the Duke of Urbino, that shortly after in 1523 the old church was rebuilt and adorned inside by some youthful paintings of *Vasari*. The church was enlarged and restored also in 1772-1776. There is a commodious *forestiera* for the reception of travellers; to the westward of the convent are *cascine*, or dairy farms, where excellent butter and cheese are made; and behind the convent is a saw-mill, by which the timber belonging to the monks is squared, and cut into planks preparatory to its being drawn by oxen to the banks of the Arno, and floated down to Florence.

Higher up the glen, and about 1½ m. to the northward of the convent, is the *Eremo*, or hermitage; a sort of second and smaller convent, with numerous cells on the ground-floor, arranged symmetrically in rows so as to form streets, and with a neat chapel. The order is very rigid in its discipline; the monks are summoned to prayers seven times in every 24 hours throughout the year. The first prayers are at 1 in the morning, and certain of the members are appointed in turn to clear away the snow which, in the winter season, often impedes their passage from the cells to the church. The dress is perfectly white, with a cloak reaching down to the knees. From this hermitage there is a fine view of the glen and forest, which is one of the most ancient in Tuscany, and in which are to be seen a few remaining pine-trees of enormous size. Those which were recently felled for the rebuilding of the Basilica of St. Paul at Rome, and some sent to Mahemet Ali, were believed to be nearly 400 years old. One of the highest points of the ridge on which Camaldoli is built is called *Scali*, mentioned by Ariosto on account of the extensive view it affords:

"... Scuopre il mar Schiavo e il Tosco
Dal giogo onde a Camaldoli si viene."

A path to the eastward from the hermitage crosses the central ridge of the Apennine, and by this there is a pleasant walk by Ridracoli and S. Socia to Civitella, down the valley of the Bidente, and thence to Forli and Ravenna.

Camaldoli to Florence.

The best way of returning to Florence is by *Prato Vecchio* and *Stia*. The distance from Camaldoli to each of these places is about 7 m. There are two mountain roads in this direction. One, which ascends the mountain to the W. of the hermitage, and, continuing along the ridge to *Casalino*, about half a mile further on at *Valiana*, divides into two branches—one leading through the village of *Arna* to Stia, the other along the rt. bank of the torrent *Fiumecello*, to Prato Vecchio. The other road, which leads more directly to Prato Vecchio, starts from the convent, and running at first southward for about a mile, passes through the wood on the skirt of the glen; it is paved to facilitate the draught of the felled timber, and as a protection from the heavy rains. Hence there is a fine view of the deep glen and of the plain beyond. The road then crosses the ridge to the westward, the summit of which commands a very extensive view of the surrounding chain of the Apennines, and of the valleys formed by them. This part of the chain is perfectly barren, and the track is cut through the sandstone rock. The road then descends to the village of *Moggiona*, which stands on the bank of a mountain stream; and then, again ascending out of this ravine, crosses another ridge of mountains, from which is obtained a fine panoramic view, comprising the towns of Prato Vecchio, Stia, Poppi, and Bibbiena, and convent of La Verna; the high range of the Falterona to the northward, and to the westward the Prato Magno, and between these the Arno winding through the valley of the Casentino, and

Li ruscelletti, che de' verdi colli
Del Casentin discendon giuso in Arno,
Facendo i lor canali e freddi e molli.
Inf. Canto xxx.

In front, in coming down the moun-

tain, upon the top of a hill upon the opposite side of the Arno, are the ruins of the castle of *Romena*, held formerly by counts of that name, and mentioned by Dante in the 30th Canto of the Inferno. Near it, according to some, and not at Siena, is the *Fonte Branda* mentioned by the poet. At the foot of the mountain the torrent Fiumecello is crossed, and a quarter of a mile beyond is Prato Vecchio. From this town the carriage road to Florence, a distance of about 30 m., runs northward along the l. bank of the Arno as far as Stia, where it crosses the Arno. A mountain path runs northward from Stia to the source of the Arno, and to the summit of the Falterona, from which the prospect is magnificent, extending to the Mediterranean on one side, and to the Adriatic on the other. The road from Stia to Florence, after some broken and steep, but picturesque ascents, during about 3 m., leaving the castle of Romena on the l., falls into the high road from Bibbiena to Ponte a Sieve and Florence.

Travellers who wish to visit the three sanctuaries of Vallombrosa, La Verna, and Camaldoli, should leave Florence in good time in the morning, and reach Vallombrosa in the afternoon, then proceed the next day to La Verna; on the third to Camaldoli, and return on the fourth day to Florence. Those who go only to Vallombrosa and Camaldoli may reach the latter place on the second evening and return to Florence on the third; or if they visit La Verna and omit Camaldoli, then by starting early, Florence may be reached in one day from La Verna. On a summer's day, by starting from Florence very early, travellers may visit Vallombrosa and return the same day.

The lodging and fare at the monasteries are better than at the country inns at Pelago, Bibbiena, or Prato Vecchio; but tourists must remember that at the monasteries meat is not to be had on Fridays or Saturdays, or on the vigils of feast days. As the attention which travellers receive varies generally inversely as their numbers, they will find a more hospitable reception at La Verna and Camaldoli than at Vallombrosa.

INDEX.

A.

Abano, 227. 283. Tomb of, 293.
Abate, Nicol del, 388.
Abbey of Novalese, 8.
—— San Michele, 8.
—— Chiaravalle, 203.
Abbiategrasso, 42.
Abbo, lord of Susa, monastery of, 8.
A'Becket, Thomas, church dedicated to, 269.
Academia Albertina, 5.
—— Carrera, 231.
Academy at Turin, 18.
—— at Genoa, 101.
—— at Venice, 341.
—— at Parma, 373.
—— of the Crusca, 511.
—— of Fine Arts, 539.
Acqui, city of, 58. Cathedral, 59. Baths, 58.
Adda, Fr. da, 167.
—— river, 205. 228, 229.
Adelaide of Susa, statue of, 7.
Adige river, 250. 274. 350.
Adolphus, tomb of, 158.
Æneas, gulf of, 113.
Agilulph, king of the Lombards, 13.
Aglie, castle of, 30.
Agogna, Castel d', 42.
Agostino, St., Borgo di, 131.
Aix-la-Chapelle, treaty of, 2.
Alassio, 78. 105. Origin of, 78.
Alba, 54.
Albano, paintings of, 20. 27. 81. 91. 93. 179. 187. 247.
Albenga, city of, 79. 105.
——, valley of, 78.
Alberghetti, 314.
Alberoni (Cardinal), bequest of, 362.
Alberti, Leon. B., 219, 220.
Albertinelli, 513. 524.
Albium Intermelium, 75.
Albizzola, 83.
Alciat, tomb of, 202.
Alda's Leap, 9.
Aldighiero, 288.
Aleprandi, 270.
Aleramo, cavern of, 56.
Alessandria, 2. 45.

Alessandria to Piacenza, 47.
—— to Savona, 58.
Alessi, 156.
Alessio, the architect, 91. 96. 98.
Alfieri, the architect, 18. 32. 44. 46. 50.
——, the poet, 44.
—— palace, 44.
—— castle, 44.
—— monument, .
—— widow of, .
Algardi, stone bas-reliefs of, 27. 359.
Algarotti, History of, 16.
Aliense, 316. 318. 320.
Allegorical iconology of middle ages, 292.
Allori, 19. 419. 428. 442. 514. 528.
Aloes at Chiavari, 108.
Alpinus, botanic garden of, 295.
Alpone torrent, 273.
Alseno, 362.
Altar of Liberty at Lucca, 405.
—— of silver at Pistoia, 417.
—— circular, 23.
Altobello, 208.
Alvinzi, 274.
Alzano, Santuario d', 234.
Amadeo, 198. 231.
Amadeus, St., tomb of, 32.
——, Vic., prison of, 10. Statue of, 16. Victory of, 14, 29. Tomb of, 29.
Amano, vale of, 56.
Amati, architect, 152.
——, musical instruments of, 207.
Ambrogiana, 449.
Ambrogio, Sant', quarries of, 272.
Ambrosian ritual, 152.
—— library, 184.
Amenophis and his queen, statues of, 23.
Ammanati, 293. 295. 409. 502.
Amphitheatre at Verona, 250.
Anatomical models, 295.
Andora castle, 78.
—— river, 78.
Angelico, history of, 496.
Angelo, Michael, works by, 27. 148. 173. 186, 187. 341. 345. 399. 427. 467. 482. 485. 492. 501. 507, 508, 509, 510, 535. 539. 546.

Angelo, Michael, birth of, 557.
——, house of, 513.
Anglo-Saxon poems, 32.
Anone, 45.
Annual pageant at Vicenza, 276.
Anselmi, 368. 370. 375.
Ansuino, 293.
Antelini, sculptures of, 368.
Antenor, tomb of, 282.
Anthony, St., church of, 285.
Antignate, 228.
Antiquities of Turin, 22. Of Como, 130. At Lucca, 406.
Antonino, St., town of, 8.
Apennines, 46.
Appian,' Seyssell's translation of, at Turin, 24.
Appiani, 173. 181, 182. 189.
Appio, Monte, 76.
Aqua Negra, 207.
Aquapendente, 294.
Aqueduct at Marzana, 272.
—— of Lucca, 410.
—— of Pisa, 424.
—— at Leghorn, 452.
Araldi, 372.
Arbelètes at Venice, 321.
Arcari, 220.
Arcetri, 546.
Arch at Susa, 6. 8.
Archiepiscopal palace at Milan, 173.
Architects, xxii.
Architectural remains at Vercelli, 33.
Architecture, domestic, in Italy, xxiii. military, xxiii.
——, school of, 5.
——, Romanesque and Gothic, xxii. Military, xxiii. Domestic, xxiii.
—— of Lombardy, 126.
Archives at Turin, 17.
—— at Cremona, 209.
Arcola town, 113.
——, field of, 274.
Arda river, 362.
Ardina valley, 5. 45.
Arena at Padua, 289.
——, San Pier d', 85.
Arenzana, 84.
Arengaria, 77.
Argenta, 21.
Arian Lombards, persecution by, 347.

ARIOSTO.

Ariosto, 43. 77. 96. 204. 364.
Arlesega, 281.
Armenian convent at Venice, 339.
Armoury at Turin, 17.
Arna, 77.
Arno at Pisa, 441.
Arnolfo, designs of, 460. 464.
Arosia river, 78.
Arpino, Cesare d', 19.
Arqua, 226.
Arquata, 46.
Arrighi, 420.
Arrigo, Peter d', 417.
Arsena, 79.
Arsenal at Venice, 321.
—— Genoa, 102.
Arts encouraged in Savoy, 4.
Aspertino, 408.
Aspetti, Titiano, statues by, 286.
Assarotti, asylum of, 101.
Asti, county of, 1.
——, city of, 44.
——, wines of, 44.
Astigiano territory, 44.
Attila's helmet, 321.
—— throne, 349.
Augusta Bagiennorum, ruins, 55.
Augustine, St., tomb of, 199.
Augustus, statue of, at Susa, 7.
Aurelian way, 71. 73.
Ausonius, 139.
Austrian Dominions: — Passports—Money, 115. Weights — Measures, 117. Posting, 118. Territory, 119. Nature of the country—Agriculture — Productions, 120. Language—Fine Arts, 125.
Avanzi, Jacopo, frescoes by, 286.
Aventine, Mount, 21.
Avenza, 401.
Avigliana, castle at, 10.
Avogadro, 242.
Azzo Alberto, 225.

B.

Bacchiglione river, 275.
Badagnano, 361.
Badalocchio, 374.
Badia, ruins of the, 553.
Badile, paintings by, 19, 253.
Bagnadore, 240. 244, 245.
Bagnasco, 56.
Bagne at Genoa, 88.
Bagno, F., 244.
Balbi, 384.
Balduccio, 160. 171. 416.
Bambaja, sculptor, 148.
Bandinelli Baccio, 400.
Bank of Genoa, 103.
—— at Florence, 455.
—— of Nigra and Co., 12.

BELLINI.

Bankrupt's stone at Padua, 284.
—— at Venice, 312.
Baptisms in Florence, 472.
Baptistery at Como, 130.
—— at Padua, 285.
—— at Parma, 368.
—— at Milan, 150.
—— at Verona, 260.
—— at Pisa, 429.
—— at Florence, 469.
—— at Cremona, 209.
Baradella tower, 128. 131.
Barca, paintings by, 265.
Barile, 415.
Barlassina, 132.
Baroni, 405.
Barthel, sculptor, 330.
Barroccio, painter, 97. 150. 181. 240.
Bartolomeo, San, ruin of, 44.
——, convent of, 70.
——, gate of, 281.
——, Maestri, 314. 323. 332.
—— —, paintings by, 27. 247. 327. 406. 408.
Barucchi, Padre, 28.
Barucco, 242.
Basaiti, 178. 187. 330. 338. 341.
Basaltic formations, 273.
—— sarcophagus, 23.
Basilica of the Superga, 29.
—— of St. Mark, description of, 303.
Basiletti, 182.
Bas-reliefs, 25. 137. 163. 231. 268.
Bassano, works of, 19. 27. 92, 93. 177. 187. 240. 276. 284. 294. 310. 315. 317, 318. 320. 332. 337. 342, 343. 360.
Bassia, Martino, 158.
Baths of Acqui, 58.
—— of Abano, 227.
—— of Caldiero, 273.
—— of Recoaro, 281.
—— of Lucca, 410-414.
—— of Mount Catino, 415.
—— of San Julian or di Pisa, 423.
Battaglia, 226.
Battle of Arcola, 274.
—— of Marengo, 47.
—— of Montebello, 49.
—— of St. Quentin, 24.
—— of Turin, 14. 29.
—— of Mondovi, 57.
—— of Pavia, 198.
—— of Marignano, 204.
Battoni, 19. 41. 181. 409.
Bay of Genoa, 46.
Bayard, anecdote of, 235.
Bazzanto.
Beauvoisin, Pont de, 6.
Begarelli, statues by, 370. 386, 387.
—— terra-cottas of, 386.
Beket, G. B., tomb of, 269.
Bellini, G., 19. 27. 177. 179. 242. 246. 277. 308. 315. 331. 336. 343.

BONOMETTI.

Bellino, 92. 179, 180. 320. 327, 328, 329. 333, 334. 339. 347.
Bellotti, 168, 273, 318.
Beltraffio, 19, 181.
Belvedere fortress, 460.
Belzoni, bust of, 284.
——, medal of, 284.
Bembo, the painter, 19. 208.
Bene, 55.
Benedetto, the historian, 129.
Berceto town, 380.
Berengario, king, sacramentary of, 136.
Bergamasco, 314. 326.
Bergamo, 229.
—— to Brescia, 234.
—— to Lecco, 231.
Bergeggi, 81.
Bernard, St., 203.
Bernhardt, painter, 20.
Berni, description of Verona, 249.
Bernini, 80. 83.
Bertani, architect, 220.
Bertolotto, painter, 94.
Bertuccio, 305.
Bevera torrent, 53.
Bevilacqua, 182. 225.
Bianca of Carignano, 50.
Bianchi, 153. 193.
Bibbiena, 557.
Bible, illuminated, 24.
Bicocca, 127.
Biduino, 408.
Bigio, Fr., 20.
Bignonia flowers, 281
Bimbacci,
Binasco, 194.
Biondi, poet, 81.
Birago, D., architect, 153.
Bissolo, 343.
Blanc, Mont, 30.
Bloemen, 178.
Boara, 350.
Boboli, gardens of, 458. 538.
Bocca Negra,
Boccaccino, B., frescoes by, 208.
——, paintings by, 246.
Boccaccino, Cam., 211.
Boccaccio's Livy, 185.
Bodoni, collections of, 376.
——, tomb of, 368.
Boetto, frescoes by, 57.
Boffalora, bridge of, 39.
Bol, painter, 180. 410.
Bolca mountain, 272.
Bologna to Florence, 452.
Bolognese, S., 179.
Boltiere, 229.
Bonded warehouses, 87.
Bonferraro, 225.
Bonfires at Turin, 14.
Boniface of Savona, 51.
Bonifazio, 180. 254. 319. 338. 341, 342.
Bonnets of the Contadine, 114.
Bono, San Giovanni, tomb of, 148.
——, Guido, 90.
Bonometti, 244.

BONSIGNORE.

Bonsignore, 265. 269.
Books on Italy, xvii.
Bordighiera, 76, 105.
Bordone, P., 27. 90. 157. 176. 246. 342. 527.
Borghetti, 378.
Borghetto, 110.
—— near the Mincio, 271.
Borgoforte, 379.
—— San Donino, 363.
Borgognone, 21. 92. 153. 157. 159. 165. 171. 182. 186. 196, 197. 247. 362. 525.
Borguignone, 94.
Bormida river, 45.
—— San Carlo, 150.
——, valley of the, 58.
Borromini, 72.
Boscoli,
Bossi collection at Venice, 345.
——, cartoon by, 186.
Botanic garden at Rivoli, 11.
—— at Milan, 184.
—— at Padua, 295.
—— at Pisa, 446.
Botero, Giovanni, birthplace of, 56.
Both, paintings by, 21.
Botticelli, 187.
Bower of Correggio, 371.
Bozzolo, 212.
Brà, 54.
Braccini, 417.
Bracco, 110.
Bramante, works of, 13. 41. 144. 155, 156. 159. 166, 167. 185. 188. 201. 205. 359.
Bramantino, 41. 154. 173. 176.
Brambilla, 147. 149.
Brandizzo, 30.
Brandt, painter, 92.
Brazen Serpent at Milan, 164.
Brea, Ludovico, 66. 70. 81, 82.
Breglio, 53.
Bregni, 329.
Brenta, the, 296. 351.
Brentella torrent, 281.
Brera Gallery at Milan, 175.
Brescello, 378.
Brescia, 234-248. Capture by the French — Bayard, 234. Roman remains, 236. Antiquities, 237. Paintings, 239. Churches, 239. Palazzo della Loggia, 244. Broletto, 245. Library, 246. Galleries, 246. Palaces, 247. Campo Santo, 248.
Brescia to Milan, 228.
——, to Bergamo, 234.
——, to Verona, 248.
——, to Venice, 248.
Brescian school of painting, 239.
Brescianino, 242, 338.
Breughel, 21, 178.
Brianti, 371.
Brianza, La, 127.
Bricks, price of, 50.
Bridge at Mantua, 220.
—— at Pavia, 201.

CALUSIO.

Bridge, fortified at Vallegio, 271.
—— over the Taro, 364.
—— of boats, 206.
Brignato, 110.
Brignola, 241.
Brill, 21.
Briosco, 265.
Brockedon's 'Italy,' xx.
Broletto at Como, 130.
—— of Brescia, 245.
Broni, 49.
Bronze table at Genoa, 101.
Bronzino, 19. 27. 187. 246. 416. 523, 529.
Bruccianesa,
Brugnoli, 267.
Brull, P. 246.
Brunelleschi, xxii. 398. 417. 464, 465. 470, 484, 488, 501, 506.
Brunetta, La, ruins of, 7.
Brunetti, 148.
Brussasorzi, 220. 225, 253. 261. 265, 266, 267, 268, 269, 270. 273.
Bruzolo, 8.
Bucentaur vessel, 322.
Buffalmacco, 437. 442.
Bugalla, 46.
Buggiardini,
Buonamano, xv.
Buono, 293. 312. 340.
Burano, 347.
Burial-grounds (English), 452.
Bussola, 148.
Bussolino, 8.
Bussone, Fr., history of, 50.
Buti, 443.
Buttinoni, B., 154.
Buzzacarina, bounty of, 285.
Buzzi, Carlo, 143, 144. 148. 150. 192.

C.

Caccia the painter, 4.
Ca' del Bosco, 447.
Cacciaguida, 255.
Cacciatori, 143. 149, 150.
Caccini,
Cadeo, 362.
Cadibona, 61.
Caffaggiolo, 453.
Caffarelli villa, 21.
Cagnacci, 19.
Cagnola, 187, 234,
Cairo, 60.
——, Francis del, 20, 181, 182.
Calabrese, 27.
Caius, institutes of, 260.
Calano, 173.
Calceo, 228.
Caldara, P., 228.
Caldiero, baths of, 273,
Calendario, 313.
Caliari, 315. 319. 342.
Calessio, castle of, 232.
Calisto, 19, 162.
Calusio, MSS. of, at Turin, 24.

CAREGGI.

Calvart, 19.
Calvi, Lazzaro, 66.
——, Pantalion, 66.
Calvotone, 212.
Camaldoli, 557.
Cambiano (Marq.), pictures of, 26.
Cambiasi, 19. 81. 102.
Cambiaso, frescoes by, 56. 66. 85. 92, 93. 97, 98.
Cambrai, league of, 235
Camerlata, 131.
Camerlo, 253. 265, 266.
Camillo, tomb of, 213.
——, painter, 150.
Camoglia church, 107.
Campagna, 254. 319. 321. 331. 335, 336. 341.
Campagnola, 287. 294, 295.
Campanile church at Carmagnola, 50.
Campello, 230.
Campi, Ant., 153. 157. 171. 173. 208. 210, 211.
—— Bernardo, 42. 156. 173. 197. 201. 206. 211. 359.
—— D., 360. 384.
—— G., 153. 173. 208. 210, 211. 245.
Campi, castle at, 423.
—— at Pisa, 430.
—— at Brescia, 248.
Campo Formio, 353.
Canaletti, paintings by, 19. 180. 247.
Candelabrum of walnut-wood, 266.
Candia, 42.
Cangrande, court of, 255.
Canocio, 369.
Canonica, 157. 190, 191. 229.
Canova, basso-rilievo of, 277.
—— statues by, 289.
—— monument by, 294.
—— monument of, 330.
—— works of, 211. 233. 247. 323. 325. 343. 375.
Canossa, 385.
Canturio, 133.
Cape Crow, 113.
Capelli, Dr., 138.
Capo della Croce, 78.
Capo della Mele, 78.
Cappucino, 27. 94.
Caprajo, castle of, 449.
Caprasio, Monte, 8.
Car of triumph at Vicenza, 277.
Caracci, the, 19. 27. 93, 94. 100. 156. 176. 179. 220. 328. 358, 359. 374. 376, 377. 388.
Caracalla, statue of, 517.
Carasciolo, Cardinal, tomb of, 149.
Caradosso's sculpture, 155.
Caravaggio town, 228.
—— the painter, 20. 28. 94. 181. 186, 187. 228. 241. 362.
Carcare, 60.
Cariani, 178. 234.
Careggi villa, 549.

CARIGNAN.
Carignan, principality of, 1.
Carignano, 50. 54.
Carignano to Raconigi, 50.
Carinagna, 77.
Carlo V., coronation of, by Ricci, 270.
Carlone, Battista, 67. 85. 92. 99. 100. 103.
Carloni, painter, 44.
Carmagnola, 50.
Caronno, 192.
Carotto, 255. 265, 266, 267, 268.
Carpazio, 246. 342. 343.
Carpi,
Carpione, 276.
Carra, 242.
Carrara, 198.
—— duchy, 401.
—— city of,—artists, 401.
—— to Lucca, 402.
—— pistol of, 321.
Carriages for posting, 118.
Carsaniga, 127.
Cartoons at Hampton Court, 218.
Casal Maggiore, 377.
—— Pusterlengo, 206.
Casale, city of, 40.
Casciovola,
Cascina, 447.
—— de Pecchi, 228.
Cascine at Pisa, 446.
—— at Florence, 548.
Casella, paintings of, 14.
Casentino, 557.
Cassano, 228.
Casselli, frescoes by, 208.
Cassine, 58.
Cassini, G. Dom., astronomer, 76.
Cassio, 380.
Castagno, Andrea del, 110.
Casteggio, 49.
Castel Alfieri, wells of, 44.
—— Ceriolo, 47.
—— of Andora, 78.
—— S. Giovanni, 49.
—— of Este, 225.
—— of Calessio, 232.
—— of Sermione, 248.
—— Nuovo, 249.
—— Arquato, 362.
—— Guelfo town, 364.
—— Franco, 388.
Castelbarco, Count of, tomb of, 268.
Castellaro, 225.
Castello, Bernardo, 66. 82. 85. 93. 99.
Castello, Valerio, 90.
Castelli, 95. 99. 144. 188.
Castelluccchio, 212.
Cas elpoggio, 381.
Castiglione, 19. 93. 181, 218.
——, palace of, 219.
Catalpa, the, 134. 281.
Cataneo, 267. 286, 287. 311.
Câteau Cambresis, treaty of, 24.
Cathedral of Susa, 7.
—— Turin, 13.

CEVA.
Cathedral of Vercelli, 32.
—— Novara, 35.
—— Casale, 40.
—— Voghera, 48.
—— Coni, 52.
—— Fossano, 57.
—— Mondovi, 57.
—— Acqui, 59.
—— Ventimiglia, 75.
—— Albenga, 79.
—— Savona, 81.
—— Genoa, 96.
—— Como, 128.
—— Monza, 134.
—— Milan, 143.
—— Pavia, 198.
—— Lodi, 205.
—— Cremona, 207.
—— Mantua, 219.
—— Bergamo, 231.
—— Brescia, 238.
—— Verona, 258.
—— Vicenza, 277.
—— Padua, 284.
—— Venice, 303.
—— Parma, 365.
—— Reggio, 383.
—— Modena, 385.
—— Massa, 402.
—— Lucca, 404.
—— Pistoia, 416.
—— Prato, 422.
—— Pisa, 424.
—— Leghorn, 451.
—— Florence, 463.
Catini, Monte, baths of, 415.
——, the, at Genoa, 98.
Catullus, villa of, 248.
Causeway, fortified, 271.
Cava Tigozzi, 207.
Cavaller Maggiore, 51.
Cavazzolo, 269.
Cave consecrated by Urban III., 272.
Cavernago, 234.
Cella, 83.
Cellini, Benvenuto, 17. 515. 526. 529.
Cenacolo of Leonardo da Vinci, 13. 167.
Cenis, Monte, 11, 16.
Centa river, 78.
Centallo, 51.
Cerano, painter, 156. 171. 173. 182. 193.
Cerea, 225.
Ceresone torrent, 281.
Ceriale, 80.
Cerrutti, 182.
Certosa church, ruin of the, 44.
—— of Pavia, 194.
—— of Garignano, 192.
—— of Pisa, 447.
—— of Florence, 547.
Cervara, 107.
Cervia,
Cervo, 78.
Cesare, Giulio, 201.
Ceserano, 381.
Ceva, marquisate of, 1.

CITADEL OF TURIN.
Ceva, city, 56.
Chair of Attila, 349.
Chambéry to Turin, 12.
Champagne, P. de, 21.
Champollion, inscription in honour of, 22.
Chapel of Giotto, 290.
—— of St. Sudario, 15.
Chapter-house at Florence, 482.
Charities of Genoa, 100.
—— of Turin, 28.
Charlemagne, 8. 42, 43. 201.
Charni, Marg. di, 15.
Cheese district, 229.
Cherasco, 55. Treaty of, 55.
Chiabrera, birthplace of, 82.
Chiaravalle, abbey of, 203.
Chiari, Roman remains at, 228.
Chiavari, 108.
Chieri, 42. Churches, 42. Manufactories, 43.
Chioggia, 350.
Chiusa, 8.
Chivasso city, 31. 40.
Chocolate in Piedmont, 12.
Christiani, frescoes by, 416.
Church of San Mark, 303.
—— of Frari, 329.
Churches at Turin, 15.
—— Vercelli, 33.
—— Novara, 36.
—— Casale, 41.
—— Chieri, 42.
—— Genoa, 98.
—— Como, 130.
—— Milan, 152.
—— Pavia, 199.
—— Cremona, 210.
—— Mantua, 219.
—— Bergamo, 231.
—— Brescia, 239.
—— Verona, 261.
—— Vicenza, 277.
—— Padua, 285.
—— Venice, 328.
—— Parma, 369.
—— Reggio, 384.
—— Modena, 387.
—— Lucca, 406.
—— Pistoia, 418.
—— Prato, 422.
—— Pisa, 441. 444.
—— Leghorn, 452.
—— Florence, 473.
Ciceroni, xlv.
Cicognara, xix. 199.
Cicognolo, 212.
Cigliano, 31.
Cignani, 19.
Cignaroli, the painters, 11. 428.
Cimabue, pictures of, 327. 376. 479.
Cinque Terre, 110.
Cinque-cento style, specimens of, 269, 270.
Cimella, 70.
Ciocca, painter, 166.
Cisa station, 380.
Citadel of Turin, 12.

CIVITALI.
Civitali, M., statues by, 97, 405, 406.
——, burial-place of, 409.
Civerchio, 240.
Cividale, 353.
Claude, paintings of, 21.
Claudius Bishop of Turin, his opposition to the use of images in Divine worship, 12.
Clementi, P., 219. 368. 383.
Clerch, De, 317.
Climate of Turin, 13.
—— Rivoli, 11.
—— Italy, 13.
—— Nice, 69.
—— Pavia, 202.
—— Pisa, 424.
Clocks, invention of, 285.
—— at Mantua, 219.
Cloisters of Padua, 288.
Coccaglio, 234.
Codogno, 206.
Codroipo, 353.
Cogoletto, 84. 105.
Coins current in Italy, 116.
——, Tables of, xxviii.
Colla, 244.
Collatine nuns, 166.
Colle d'Albaro, 106.
Collechio, 379.
College at Cremona, 210.
Colleoni, monument of, 230.
—— statue of, 332.
Colletta, MS. collections of the, 327.
Collina di Torino, 13.
Collina, the, 25. 29, 30.
Colonna del Rè, 73.
Colorno, 378.
Columbus, birthplace of, 84. 106.
Comaschi, the, 129.
Cominelli, 327.
Como: Situation, 127. Duomo, 128. Paintings — Monuments, 129. Baptistery— Broletto — Antiquities, 130. Theatre — Palaces — Port, 131.
to Milan, 127. 133.
onca, 239.
Conegliano, 178, 179. 333, 339. 341.
—— town, 352.
Conigliano, 85.
Coni, 51. Fortress of, 52.
Conservatorie, 101.
Constantia, 21.
Constantine, statue of, 517.
Contadine, dress of the,
Contarini, 318. 342. 343.
Conti, bas-reliefs by, 197.
Coptic inscriptions, 22.
Cornara, Carlo, 196.
Cornaro, Luig, 296.
Cornelius Nepos, birthplace of, 253.
Corniche road, 71.
Corradini, 178.

DAVID.
Correggio's bower, 371.
—— cupola of, 365.
—— paintings of, 26. 178. 189. 220. 223. 345. 366. 369, 370, 371. 374, 375, 376. 522.
Corsico, 42.
Corso, Nicolo, 66.
Cortesi collection of fossils,
Cortile San Martino, 378.
Cortona, Piet. da, 19. 181. 533.
Cossale, 210. 239. 241, 242.
Cossali, bust of, 268.
Costa, L., 219.
Costume of Pavia, 202.
Cottius, statue of, at Susa, 7.
Covigliaio, 453.
Cozzo, 42, 282.
Crayer, G., painter, 20.
Crécy, Genoese bowmen at, 104.
Credi, Lorenzo, 416.
Crema, Carlo di, 167. 265.
Cremona, 207. Cathedral, 207. Churches, 210. Torrazzo, 209. Palaces, 210. S. Sigismondo, 211.
Cremona to Parma, 377.
Crescentino, 40.
Crescenzago, 228.
Crespi, Dan., 19. 17. 37. 153, 154. 166. 177. 181, 182. 192. 199. 388.
——, G. B., 182. 199.
Crivelli, 177, 178.
Cromwell, portrait of, by Lely, 20.
Cross-bows of great power, 321.
Crostolo torrent, 378, 383.
Crown, the iron, 136.
Crucifixion, by Avanzi and Zevio, 286.
Crusca, academy of the, 511.
Crypt of mosaic, 265.
—— at Stella, 272.
Crunella valley, 272.
Curioni,
Currency, tables of, xxviii.
Currone torrent, 48.
Curtatone, 212.
Curzio the poet, tomb of, 183.
Custom-houses of Austria, 206.
Cuzzano villa, 272.
Cyprus, Queen of, tomb of, 335.

D.

Dairy farms at Olona, 39.
—— Pisa, 446.
—— Florence,
Dandolo, And., 100.
Dante, xx. 37. 104. 113. 185. 252. 255. 271. 289. 322. 443. 448. 471, 472. 491. 495.
—— grand-daughters of, 273.
—— villa of, 272.
Daru, xviii.
Daun, Marshal, 14.
David, painter, 102.

DUCAL PALACE.
Davila, grave of, 273.
Deaf and dumb asylumn at Genoa, 101.
De Angelis (Sig.) pictures of, 28.
Decurions of Turin, 14.
Dego, 59. Battle of, 60.
Delfiore, Candido, 28.
Deiner, painter, 180.
Dentone, works of, 330, 332.
Desani, 384.
Desenzano, town, 248.
Desiderius, king of the Lombards, 8.
Desio, 134.
Dessaix, death of, 48.
Devil's Mountain, 273.
Dialects of Piedmont, 4.
—— Lombardy, 125.
—— Venice, 301.
Diamante, 422.
Diano Castello, 78.
—— Marino, 78, 105.
—— valley, 78.
Dichat, death of, 58.
Diligences, xiii.
Diotti, frescoes by, 208. 228.
Diottisalvi, 445.
Dockyard at Villa-franca, 72.
—— Genoa, 104
Dogana river, 42.
Doganas of Italy, xi.
—— Austria, 206.
Dog-inspection, tyranny of, 183.
Doges, paintings of the, 315.
Dogliani, 55.
Dolce, Carlo, 19, 27, 422, 537.
Dolcebono, architect, 161.
Dolce Acqua, castle of, 76.
Dolcino, F., 37.
Dolo, 296.
Domestic Architecture in Italy, xxiii.
Domenichino, 19. 27. 79. 83. 92. 176.
Donatello, bronzes by, 287. 403. 422.
—— statues by, 284. 330. 472. 477. 488. 519.
Dondi, Lucrezia, bust of, 284.
Donnus, king of the Alpine tribes, 6.
Donzelli, birthplace of, 231.
Dora-Baltea, 31.
Dora-Riparia river, 25.
Dora-Susina river, 6. 8. 13.
Doria, Andrea, 78. 112.
—— ——, villa of, 84.
—— ——, palace of, 95.
—— ——, tomb of, 100.
——, Lamba, 100.
Dossi, D., 388.
Dow, Gerard, 20. 327. 526.
Dragutte, a celebrated corsair, 107.
Drovetti, Cavaliere, collections of, at Turin, 21.
Duc, G. le, 20.
Ducal palace of Modena, 387.

DUCHY OF PARMA.

Duchy of Parma, 355.
—— of Massa and Carrara, 382.
—— of Modena, 382.
Dungeon of Valeggio, 271.
Dungeons at Venice, 320.
Durer, Albert, 13. 21. 28. 82. 93. 102. 174. 187. 310. 328.
Dusino, 44.

E.

Earthquake, singular effects of, 44.
Eastlake's Handbook of Painting, xix. 4, 223.
Edda, mythology of the, 22.
Edessa, frescoes by, 200.
Egyptian Museum at Turin, 21.
—— at Florence, 528.
Emilia, Via, 59.
Empoli, games at, 448.
Enfer, Breughel d', 21.
Enrico Scrovigno, 289.
Enza torrent, 383.
Eremitani, the church of, 293.
Esa, castle of, 73, 105.
Este, 225.
——, hills of, 280.
Etruscan walls, 551.
—— pateræ, 23.
Euganean hills, 280.
Eugene, Prince, battle-scenes of, 14. 29.
——, letter of, 16.
——, cuirass of, 17.
Eusebius, St., his copy of the Gospels, 32.
——, burial-place of, 32.
Exeter, Bishop of, tomb of, 476.
Eyck, Van, paintings by, 102.
Ezzelino, murder of, 277.

F.

Fabriano, .
Factories of Venice, 299.
Fairies, bath of the, 70.
Falcieri, 268.
Falconetto, 266. 285. 295.
Falconi, 427.
Falò at Turin, 14.
Family, royal, succession of, 2.
Fan of Queen Theodalinda, 135.
Fantiscritti, 402.
Fantoccini, 26.
Farinati, 260. 266, 267. 269, 270. 273.
Farnese palace, 372.
Favolo, 276.
Felizzano, 45.
Ferraglia, 454.
Ferramola, 242, 243.

FLORENCE.

Ferrara to Venice, 350,
Ferrari, Gaudenzio, 4. 18. 40. 97. 129. 153. 157. 162. 166, 167. 173. 181. 187. 192.
Ferrari, Luca, 384.
——, architect, 157.
Ferrato, Sasso, 19, 189.
Ferri, Ciro, 19.
Festivals at Turin, 14.
Feudal castles, 271.
Fiammenghino, 148. 240. 243. 358.
Fiammingo, 315.
Fiasella, Dom., 67. 85. 99. 109.
Fidanza, 182.
Fiesco, Luigi del, 80.
Fiesole, view from, 553.
——, city of, 551.
Figini, 150. 167. 180.
Filarete, 231.
Filattiera, 380.
Filiberto, Emanuele, 2.
——, statue of, 24.
Filigare, 453.
Filippino, 146.
Finale, 80. 105.
Fino, 132.
Fiochetto, physician, .
Fiorentino, 360. 419.
Fiorenzuola town, 362.
Fiumicelli, 292.
Fivizzano, 381.
Florence :— Hotels. Cafés, 454. Miscellaneous information, 455. General aspect, 458. Accademia delle belle Arti, 539. Acc. della Crusca, 511. Bargello, 510. Boboli Gardens, 538. Bridges, 461. Campanile, 468. Churches—S. Ambrogio, 504; Annunziata, 497; Apostoli, 504; Badia, 505; Baptistery, 469; Carmine, 502; Cathedral, 463; S. Croce, 475; S. Felice, 505; S. Lorenzo, 388; S. M. Maddalena, 506; S. Marco, 494; S. Maria Nuova, 514; S. Maria Novello, 481; Or' S. Michele, 473; Oratorio degli Angioli, 505; S. Spirito, 500; S. Trinita, 504. Festivals, 543. Fortresses, 461. Guardaroba, 473. Hospitals and Charities, 542, 543. Libraries—Laurentian, 492; Magliabecchian, 542; Marucellian, 541; Private, of G. Duke, 537; Riccardi, 511. Loggia de' Lanzi, 509. Loggia dei Peruzzi, 511. Manufacture of Mosaic, 541. Markets, 509. Museo di Storia Naturale, 538. Palazzo Pitti, 532. Palazzo Riccardi, 510. Palazzo Vecchio, 506. Private Palaces, 510-513. Piazza dell' Annunziata, 500; S. Croce, 481; S. Giovanni,

FRASSINATO.

473; del Gran Duca, 506; S. M. Novella, 487; S. Trinita, 505. Raffaelle's fresco, 514. Tetto dei Pisani, 509. Theatres, 543. Uffizi, 514. Walls, 460.
Florence :—Neighbourhood of. Arcetri, 546. Badia, Fiesolana, 553. Bellosguardo, 547. Bibbiena, 557. Camaldoli, 557. Careggi, 549. Cascine, 548. Casentino, 557. Castello, 548. Certosa, 547. Chiusi, 557. Fiesole, 551. Monte Ceceri, 553. Monte Falterona, 556. Monte Seccheta, 556. Poggio a Cajano, 548. Poggio Imperiale, 546. La Petraja, 548. Poppi, 557. Prato magno, 556. Prato Vecchio, 558. S. Salvi, 544. Stia, 558. Vallombrosa, 554. Verna, 557. Villa Mozzi, 550. Villa Schifanoia, 551.
Florence to Leghorn, 449.
—— to Lucca, 414, 423.
Floris, F. 21.
Fogolino, 276.
Fondulo, Gabrino, 209.
Fontana, 157. 197.
—— fredda, 362.
—— del Tempio, 70.
Fonte buona, 454.
—— Sano, 57.
Foppa, A. 152.
—— V., 154, 176.
Foreign coins, tables of, xxviii.
Formentone, 244.
Formigine, 389.
Fornace, .
Fornaci, 229.
Fornuovo, ruins at, 379.
Fortana, An., paintings by, 157.
Foscari, Doge, monument of, 329.
Foscari palace, 323.
Foschi, painter, 177.
Fosdinovo, 381.
Fossano, 57, 195.
Fossil remains, 44. 55. 232. 272.
Fostinello, 244.
Fra' Bartolomeo, 27. 522, 523, 541.
Fracastorius, the poet, 252.
Franceschini, painter, 92, 93, 388.
Franchini, 358.
——, F. 20. 27. 178. 246. 374.
——, Guido, 27, 242, 370. 388. 407.
Franciabigio, 498. 534.
Francis I., 12. 198. 204. 206.
Franco, paintings by, 314.
Frari, church of, 329.
Frassinato, 72.

FRATE ANGELICO.
Frate Angelico da Fiesole, 496. 499. 505. 540.
Frederick the Great, 16.
Freemasons of Germany, 144.
Fresco painting, xxiv.
Frescoes at Turin, 13.
—— at Vercelli, 33.
—— at Novara, 35.
—— of Luca Cambieso, 56.
—— at Genoa, 91.
—— by Cambiasi, 102.
—— by Taormino, 106.
—— by Montorfano, 170.
—— by Luini, 161.
—— by Campi, 206.
—— at Milan, 157.
—— at Mantua, 219.
—— by Sandrini, 239.
—— by Rossi, 240.
—— at Verona, 266, 267.
—— of Brusasorzi, 267.
—— by Morone, 269.
—— by P. Veronese, 272.
—— at Padua, 285.
—— by Titian, 287.
—— at Pisa, 432.
—— at Florence, 466. 478. 496. 498, 499, 500. 502. 504. 546, 547.
Frisio, Adriano, 16.
Friuli, mountains of, 280.
Fulignate, Nic., 177.
Fusina, 153, 296.
Fytt, paintings by, 20, 179.

G.

Gaetano, 305. 536, 537.
Gaggiano, 42.
Gagnereau, 21.
Galeazzo, 154.
Galeotti, painter, 91. 100.
Galileo, 289. 295. 547.
——, temple of, 539.
——, finger of, 494.
——, observatory of, 547.
Gallery at Milan [Brera], 175.
—— Verona, 253.
—— Brescia, 239.
—— Turin, 18.
—— Venice, 340.
—— Parma, 373.
—— Modena, 387.
—— Genoa, 90.
——, Imperial, at Florence, 514. 532.
—— of the Academy, 539.
——, Pitti, 532. 537.
Galliano, 133.
Galliari, 182.
Gallinaria, island of, 78.
Gamalero, 58.
Gambara, 181. 213. 240, 241, 242, 243, 244, 245, 246. 248. 367.
Gamberato, 316.
Gamolo, 42.
Gandini, 239, 240, 241, 242, 243.

GIOCONDO.
Garda lake, 249.
Gardens, public, at Genoa, 89.
—— Venice, 346.
—— Botanic, at Rivoli, 11.
—— Milan, 184. 191.
—— Pisa, 446.
—— Padua, 295.
—— of Boboli, 538.
Garessio, 56.
Gargagnano, 272.
Garlanda, 79.
Garofali, chapel of the, 48.
Garofalo, 19. 92. 177, 178, 179. 187. 388.
Gaston de Foix, 235.
——, tomb of, 187.
Gatini, painter, 97.
Gattamelata, armour of, 321.
Gatti, 360. 367. 371.
——, Bernard, 211, 212.
Gaudenzio Ferrari, 4. 33.
Gavassetti, 359, 360. 384.
Gavone castle, 80.
Gazzaniga, 229.
Geminiani, 387.
Geldorp, paintings by, 20.
Genlis, Madame de, 78.
Gennaro, 327.
Genoa, 47. 62. Roads, 63. Money, 64. City of, 85. Inns, 85. Port regulations—passports—steamers—carriages—Post-office—Bankers, 86. Provisions—Manufactures, 87. Description of the city, 87. Navy, 88. Fortifications, 89. Palaces, 90. Paintings, 91. Churches, 96. Theatres, 101. Academy, 101. Arsenal, 102. Palazzo Ducale, 102. Goldsmiths' Street, 103. Bank of St. George, 103.
Genoa, Duke of, 2.
—— to Turin, 43.
—— to Nice, 67.
—— to Sarzana, 106.
—— to Pavia, 202.
Genoese States, 2. Character of the people, 65. Women, 87.
Geological specimens, 270.
Gera, 206.
Germano, San, 31.
Gherardini, Mel., 148.
Ghiara d'Adda, 206.
Ghibellines, 45. 57.
Ghiberti, 399.
Ghilino Palazzo, 46.
Ghirlandaio, 405. 418, 419. 422. 427.
Ghitti, painter, 240, 241, 242.
Giacondo, Fra', 253, 326.
Giandolo, 53.
Giant's staircase at Venice, 314.
Gibbon, anecdote of, 261.
—— on Italy, 120. 158. 260.
Ginguené, xx.
Giocondo, F., 261. 269.

GUIDO.
Giolfino, 260. 268, 269.
Giordano, Luca, 92. 94. 180. 231. 409.
Giorgio, San, 8. 272. 361.
Giorgione, paintings by, 119. 180. 187. 246. 326. 328. 343.
Giottino, 177. 469. 539.
Giotto, paintings by, 178. 208. 291. 327.
——, death of, 464. 539.
——, chapel of, at Padua, 290.
——, architect, 289.
Giovane, Palma, 161. 239, 240, 241, 242. 360.
Giovanni, Fra, 266. 283.
——, Marquis, his death, 31.
Giovenone, paintings by, 18.
Giovio, Benedetto, monument of, 129.
——, Paolo, paintings by, 186.
Giudetto, 404.
Giugno, 240.
Giusti, 285.
Glass, stained, of Italy, xxiv.
Gnocchi, Pietro, painter, 161, 162. 166.
Gobbino, 273.
'Golden Legend,' 84.
Goldsmiths at Genoa, 103.
Gondrate, 368.
Gonzaga, Francesco, 214.
Gorgonzola, 229.
Gorlago, 232.
Gospels, ancient copy of the, 32.
Gotardo, San, 172.
Government of Genoa, 87.
Goyen, Van, 179.
Gozzi, 182.
Grana river, 52.
Grandonio's brazen mace, 415.
Gran turco, 132.
Grassi, 368.
Grate, de, 371.
Gravellone, 202.
Greffier, 21.
Greghentino, 127.
Greghetto, 20.
Gregory the Great, Pope, 135.
Grezzana village, 272.
Grimaldi, the, 74.
Grimani palace at Venice, 327.
Gropello, 228.
Gros, Pierre le, 14.
Gruamonte, 419, 420.
Guala, Cardinal, 33.
Gualberto, St., 554.
Gualtieri, 295.
Guarienti, frescoes by, 293.
Guarini's buildings, 13. 15, 16. 26. 57.
Guarnieri, 207.
Guastalla, 119. 378.
Guelphs, 45. 57.
Guercino, 15. 19. 27. 91, 92, 93, 94, 95. 98. 176. 179, 180. 187, 188. 196. 247. 358. 384. 387. 409.
Guglielmina, 204.
Guiccardini, xviii.
Guido, Aretino, 555.

GUIDO.

Guido's paintings, 19. 27, 28. 91, 92. 94, 95. 100. 173. 181. 187. 247. 293. 328. 387. 409.
Guidotti, 408.
Guilombardo, 311.
Guisoni, 219.
Gulf of Spezia, 111.
Gustavus of Sweden at Padua, 289.

H.

Hagiology, legends of, 241.
Hallam, Mr., on Mirandola,
Hals, painter, 180.
Hamelinck, painter, 186.
Hams of Trino, 40.
Handbook of painting, xix. 4. 179.
Hannibal, his passage of the Alps, 8.
——, fountain of, 49.
Haratch, Count, pictures of, 27.
Harlequin, origin of, 230.
Hawkwood, Sir John, 466.
Hayez, painter, 173.
Helmet of Scarpa, 17.
Hemlinck, Hans, 20.
Hercules, temple of, 158.
Hesse, the fresco-painter, xxvi.
Hobbema, paintings by, 178.
Holbein, Hans, 20. 92.
Homer, MS. of, 185.
Hondekooter, paintings by, 20.
Honthorst, paintings by, 20.
Hope, Mr., on architecture, 175.
Horned cattle in Lombardy, beauty of, 10.
Horologe tower at Venice, 308.
Hot-water streams, 58, 227.
Hugtenburgh, 21.
Huysum, Van, 21.
Hydrophane mineral, 10.

I.

Iconology of middle ages, 291.
Imola, F. da, 93.
India, Tullio, 270.
Industria, city of, 23, 39.
Inganna poltrone hill, 272.
Inns, xv.
Inscriptions, Coptic, 22.
——, sepulchral and medical, 24.
Institutes of Caius, 261.
Iron crown of Lombardy, 136.
Iseo, Lake, 232.
Isiac table, 21, 40, 215.
Isis, temple of, 22.
Island of Palmaria, 112.
—— of Tino, 112.
—— of Venice, 300.
—— of Murano, 346.
—— of Torcello, 347.
of Malamocco, 349.
river, 351.

LANTANA.

Italy—Passports and Doganas, xi. Routes, xii. Modes of travelling, xii. Laquais de Place and Ciceroni, xiv. Money—inns, xv. Books, xvii. Objects to be noticed, xxi. Fresco-painting, xxiv. Music, xxvii. Tables of currency, xxviii.
Itinerary of Antoninus, 73.
Ivara, see Juvara.
Ivory carvings, 23.
—— diptychs, 36, 136.
—— vessel, 151.
Ivrea, marquisate of, 1.

J.

Jablonski, discoveries in mythology, 22.
Jandine, 242.
Jesuits, library of, 183.
—— college of, 220.
Jordaens, 21.
Josephine, Empress, 133.
Josephus, historian, 185.
Juliet, tomb of, 271.
Jupiter Ammon, statue of, 23.
Juvara, works of, 10. 13. 16. 29. 128. 219.

K.

Kauffmann, Angelica, 20, 231.
Kellerman, 47.
Kempis, Thomas à, 24.
Key pistol of Carrara, 321.
Kill-cats, palace of, 270.
King Donnus, 6.
Klenau and Napoleon, 215.
Knoller, M., 173. 181.
Kugler's handbook of painting, xix. 4. 179.

L.

Lago di Garda, 248.
—— della Madonna, 10.
—— di San Bartolomeo, 10.
Lagune fortress, 349.
Lakes at Avigliana, 10.
Lake Gerondo, 206.
—— Iseo, 232.
—— di Garda, 248.
Lamazzo, 162.
Lambro river, 127. 146.
Landi, 247.
Landini,
Lanfranchi, painter, 28.
Lanfranco, 91. 537.
Lanini, painter, 4. 42. 156. 165. 176. 181.
Lannes, 47.
—— Wounds of, 275.
Lantana, 239.

LIONS.

Lanzi, xix.
Laquais de Place, xiv.
Larea, 388.
Lateral tablets at Milan, 164.
Laurate, 436.
Lavagna, 109.
Lavagnaro river, 109.
Lavaria, Sig., pictures of, 27.
Laugier, Lorenzo, 20.
Laurentian library, 492.
Layne, paintings by, 92.
Lazarini, 333.
Lazzaro, 182.
League of Cambrai, 235.
—— of Lombardy, 45, 140.
Lecco, 127, 232.
—— to Bergamo, 231.
—— to Milan, 127.
Lecomte, Jules, xx.
Leghorn: conveyances, 449. Passports—manufactures—imports, 450. History of buildings, 451. Aqueduct, 452.
Leghorn to Florence, 449.
Legnano, 171, 225.
Legnani,
Legnaja,
Leida, Luca de, 20.
Lely, Sir Peter, 20.
Leo, M., architect, 254.
Leonardo, 167.
Leoni, 148, 189.
Leopardo, 308. 331, 332.
Lepanto, battle of, 321.
Lerici, 112.
Lessini, Monti, excursions to, 272.
Levante, province of, 120.
Levanto, 110.
Leyden, Lucas van, 21. 187. 247.
Liberale, 260. 265.
Libraries at Susa, 8.
—— at Turin, 16. 24.
—— at Vercelli, 32.
—— at Novara, 36.
—— at Genoa, 95. 101.
—— of Jesuits, 183.
—— (Ambrosian), at Milan, 184.
—— at Mantua, 220.
—— at Brescia, 246.
—— at Padua, 285.
—— at Parma, 375.
—— at Pistoia, 421.
—— at Florence, 492.
Libri, G. de, 253.
Liceo institution, 268.
Licetus, birthplace of, 107.
Lighthouse at Genoa, 88.
—— of Tino, 112.
Ligozzi, 406. 409. 448. 451.
Ligurians, their character, 65.
Limone, 52.
Linguaglia, 78. 105.
Linterno, 191.
Lion of St. Mark, 311.
Lions of marble from the Peloponnesus, 321.

LIRA.

Lira Italica and Austriaca, xxix
Livy, monument of, 283.
Loano, 80, 105.
Lodi, Alberto di, 205.
——, Calisto da, 162. 166. 181. 205. 241. 243. 246.
——, Ermeneg. di, 210.
——, Guglielmo di, 205.
Lodi: origin—inns, 204. Cathedral—paintings—cheese, 205.
Lodi to Milan, 203.
—— to Piacenza, 204.
Loggia de' Banchi, 103.
Lojano, 453.
Lomazzo, 162. 171.
Lombardino, 159.
Lombardo, 308. 314. 327. 332, 333.
Lombard league, 45. 140.
—— ox—plough, 10.
—— school of art, 125.
Lombardo-Venetian kingdom, 115.
Lombardy, great plain of, 10.
—— under Austria, 125.
—— municipal buildings in, xxiii.
Lomi, paintings by, 19.
Lonato, 248.
Londonio, 182.
Lorenzi, basso-rilievos, &c., by, 157.
Loreto, 127.
Lorraine, Claude, 21. 71.
Lotto, 231, 232, 246. 327. 417.
Lovere, 232.
Lucan, 74. 377. 401.
Lucca city: cathedral, 404. Relics at, 404. Paintings, 405. Antiquities, 406. Churches, 406. Baths, 410. 414.
Lucca, principality of, 403.
—— to Florence, 414, 423.
Ludovico, paintings by, 95.
Lugano, 244.
Lugliano village, 413.
Lugo village, 272.
Luini, pictures by, 19. 27. 129. 153, 154, 155. 159. 161, 162. 165. 171. 175, 176. 178. 180, 181. 186. 187. 189. 192, 193. 195. 197. 246.
Lunigiana, province of, 113.
Lurago, the architect, 91.
Lusignano, 78.
Lustermans, 20.
Lutes of Amati, 207.
Luther's psalter, 375.
Luti, 419.
Luzzara, 379.

M.

Mabuse, painter, 20, 102, 174.
Machiavelli, xviii.
Madonna di Vico, sanctuary of, 57.

MASSA.

Maffei, tomb of, 270.
Maganza, 243, 253, 276, 277, 288, 294.
Magenta, 39.
Magra river, 52. 64. 113.
Mala, Via, 70.
Malamocca island, 349.
Maleotto, paintings by, 167.
Malosso, 208, 210, 359.
Malpaga, Castel, 234.
Manfrini palace, 327.
Manglard, paintings by, 21.
Mansueti, 344.
Mantegna, Andr., works of, 19. 27. 178, 179. 187. 189. 216, 217. 219. 247. 263. 277. 280. 293. 388.
——, chapel of, 293.
Mantua, 119. 213. Sieges, 214. Buildings, 216. Churches, 219. Towers, 219. Monuments, 219. Palaces, 221.
Mantua to Milan, 206.
—— to Venice, 225.
Manufactories of silk twist, 131.
—— of straw plat, 449.
—— of fustian, 43.
MSS. at Turin, 17. 24.
—— Vercelli, 32.
—— Milan, 184.
—— Venice, 310.
—— Parma, 375.
—— Florence, 493.
Manzoni, xx. 126.
Maps of Italy, xx.
Maraino, 134.
Maratti, Carlo, 19. 91. 99.
Marble quarries, 56. 63. 145. 272.
Marcello, 357.
——, San, 389. 421.
March tower, 280.
Marchesi, 38. 129. 131. 143. 150. 153. 166. 201.
Marcone, Rocco, 327. 331. 344.
Marengo village, 47.
——, battle, of, 47.
Maria Louisa, necklace of, 271.
Marignano, 204.
Marinale, 286.
Marinari, 374.
Marini, 537.
Marino Falleri, 317.
Mark, St., palace of, 309.
——, church of, 303.
Marlia palace, 410.
Marochetti, 5. 24.
Marone, P., 239, 240, 241. 243. 245.
Marquisate of Ivrea, 1.
—— Susa, 1.
—— Cera, 1.
—— Saluzzo, 1.
Marzana, 272.
Masaccio, pictures of, 276.
—— frescoes by, 502, 503.
Mascagni, Fra, 499.
Masolino, 502, 503.
Massa, duchy of, 401.
——, city of, 402.

MILAN.

Massa Rosa, 403.
Massena, 89. 274.
Masserotti, 210.
Mastino, tomb of, 254.
Matsys, Quintin, 27.
Mattarana, 110.
Matteis Paoli, 179.
Matthew, the artist, 5.
Mauro, 317.
Mazorbo, 347.
Mazzola, 368.
Mazzuchelli, paintings by, 19.
Mazzuola, 180. 187. 370, 371, 372. 375.
Meda, Giuseppe, 150.
Medals, discovery of, 59, 282.
——, collections of, 23.
Mediæval architecture, 126.
Mela torrent, 236.
Melas, 47.
Melegnano, 206.
Melani, 419.
Melone,
Memmi, S., 435. 486.
Mengs, Raphael, 173. 187.
Mentone, 75. 106.
Menzini, poet, birthplace of 461.
Merula, tomb of, 160.
Mestre town, 296.
Mestrino, 281.
Metayer system in Piedmont, 2.
Meulen, Vander, 21.
Meuron, death of, 275.
Michele, San, 273.
——, monastery of, 8.
Michelozzo, 496. 499. 507. 518.
Miel, Jan, 5. 20, 21.
Mieris, 20.
Mignard, 20, 21. 27.
Milan, duchy, 2.
Milan:—Inns, 137. Vetturini, 137. Diligences, 138. Railroads, 138. Post-office, 138. Booksellers, 175.
Gates, 141. Castello, 142. Arco della Pace, 142.
Duomo, 143-152.
Churches:—S. Alessandro, 157. S. Ambrogio, 162. S. Antonio, 156. S. Bernardino, 154. S. Carlo Borromeo, 152. S. Celso, 156. S. Eufemia, 156, S. Eustorgio, 159. S. Fedele, 171. S. Giorgio in Palazzo. 157. S. Giovanni in Conca, 157. S. Lorenzo, 158. S. Marco, 171. S. Maria del Carmine, 171. S. Maria presso S. Celso, 156. S. Maria delle Grazie, 167. S. Maria Incoronata, 171. S. Maria della Passione, 153. S. Maria dei Servi, 153. S. Maurizio Maggiore, 161. S. Nazaro, 155. S. Paolo, 156. S. Pietro in Gessate, 153. S. Satiro, 154. S. Sebastiano, 157. S. Sepolcro, 155. S. Simpliciano, 171. S. Stefano

MILAN.

in Broglio, 154. S. Tomaso in terra mala, 171. S. Vittore al Corpo, 166.

Public buildings: — Ambrosian library, 184. Arcivescovado, 173. Brera, 175. Coperto de' Figini, 188. Ospedale Maggiore, 187. Ospizio Trivulzi, 188. Palazzo Imperiale, 171. Palazzo della Citta, or Broletto, 174. Piazza Borromeo, 188; della Fontana, 188; Leone di Porta Orientale, 188; de' Mercanti, 174.

Private buildings: — Casa Andriani, 189; Archinto, 189; Borromeo, 189; Medici, 189; Melzi, 189; Pianca, 189; Scotti, 189; Trivulzi, 189. Palazzo Litta, 189; Clerici, 189; Pozzi, 189.

Theatres: — Arena, 191. Canobiana, 190. Carcano, 190. Fiando, 191. Filodrammatico, 190. Rè, 190. La Scala, 190.

Public garden clubs, 191.
Milan to Turin, 39.
—— to Como, 127. 133.
—— to Monza, 137.
—— to Varese, 192.
—— to Genoa, 194.
—— to Pavia, 194.
—— to Lodi, 203.
—— to Piacenza, 203.
—— to Cremona, 206.
—— to Mantua, 206.
—— to Venice, 206.
—— to Bergamo, 228.
—— to Brescia, 228.
—— to Chiari, 228.
Milano, Gaspar, 244.
——, L. di, 128. 181.
Milanti, sculptor, 148.
Military Academy, 18.
—— architecture, 126. In Italy, xxiii.
Millesimo, 61.
Milton, 547.
Mirteto, 402.
Mincio river, 248.
Minerals, collection of, 25.
Miracles of Curtatone, 212.
Missals at Turin, 18.
Mocchi, Fr., 357.
Modena, 119. Duchy of 382. Cathedral, 385. Wooden bucket, 387. Palace, 387. Gallery, 387.
—— to Pistoja, 388.
Molineri, birthplace of, 51.
Mombelli, L., 242. 245.
Mombello, villa of, 132.
Monaco, 74.
Monaldi, birthplace of, 76.
Monastery of San Michele, 8, 273.
Monbarone mountain, 71.
Moncalieri, 43.

MONUMENTS.

Moncalvo, 37. 43. 44. 154. 166. 200. 201.
Mondovi, 57.
——, battle of, 57.
Mondalavia river, 55.
Moneglia, 110.
MONEY, xv.
—— in Piedmont, 5.
—— in Riviera, 64.
—— in Austrian Italy, 115.
—— in Parma, 356.
—— in Modena, 382.
—— in Tuscany, 394.
Money, Tables of, xxviii.
Monselice, 226.
Monsignore, F., 220. 266.
Montagna, Bartolomeo, 177. 197. 266. 277. 294. 343.
Montagnana, 225. 285.
Montalbano, 71.
Montalegro, 107.
Montalto, frescoes by, 157.
Montbossir, Hugh de, 9.
Montecchio, 383.
Monte Pirichiano, 8. 10.
—— Caprasio, 8.
—— Musiné, 10.
—— Cenis, 11. 16.
—— Ciceri, 553.
—— Rosa, 30. 31, 35.
—— Negro, 76. 77.
—— Baldo, 248.
—— Stregone, 59.
—— Appio, 76.
—— negro church, 77.
—— Bolca, 272.
—— cucullo, 389.
—— di San Quirico, 85.
—— Prinzera, 380.
—— Moria, 361.
—— Rovinazzo, 361.
—— del Diavolo, 273.
—— bello village, 275.
—— Berico, 275. 279.
—— Viso, 43 52.
—— Zago, fossils at, 362.
—— Murale, 225.
—— Forte, 272.
—— Lupo, 449.
—— Carelli, 453.
Montea del Po, 39.
Montelupo, 414. 474.
Montenotte, 61.
Monterosso, 110.
Montferrat, duchy of, 2. 40.
—— castle of, 31.
Montferrat-Paleologo, dynasty of, 31.
Monti, 143. 149, 150. 171. 193, 247.
Monti Lessini, excursions on, 272.
Montini, tomb of, 368.
Monticelli,
Montignoso Castle, 402.
Montorfano, 170.
Montovano, 223.
Montramito, 403.
Montuolo, 403. 423.
Monuments of the Doges, 330.

MYTENS.

Monuments at Turin, 14.
—— at Milan, 148.
—— at Mantua, 219.
—— at Verona, 254.
—— at Pisa, 431.
—— at Florence, 472.
Monza: Cathedral — town-hall —Queen Theodolinda, 134. Relics, 135. Iron crown—ivory diptychs, 136. Basreliefs — palace — railroad, 137.
Monza to Milan, 137.
—— to Como, 133.
Moor, C., painter, 20.
Moraglio, 141.
Morandi, 420.
Morazzone, 20. 37. 159. 173. 193. 332.
Moreau, cruelty of, 58.
Moreno, Lorenzo, 66.
Moretto, 157. 177. 208. 231. 239, 240, 241, 242, 243, 244. 246. 265. 267.
Morgagni, at Padua, 294.
——, MSS. of, 375.
Morone, frescoes by, 269.
——, paintings by, 246, 247. 265. 268, 269.
——, And., 288.
Moroni, paintings by, 260. 266. 343.
Moroni, 19. 27. 177. 179.
Mortara, 42.
Mosaics, xxv. 35.
——, crypt of, 272.
Mosca, works of, 26. 427.
Mosquitoes at Mantua, 213.
Motis, Christopher de, 198.
Motta, 352.
Moucheron, 28.
Mozzecane, 272.
Mozzonica, 228.
Mulberry plantations, 43. 133. 404.
Multedo, 77.
Mummies at Turin, 22.
Municipal bodies, powers of, 2.
Municipal buildings in Lombardy, xxiii.
Murani, 334. 342. 388.
Murano island, 346.
Murillo, 20. 327. 534.
Musscher, Van, 21.
Museum at Turin, 21.
—— Parma, 375.
—— Mantua, 220.
—— Pavia, 202.
—— Milan, 182.
—— Padua, 295.
Musical instruments of Amati, 207.
Music of Italy, xxvii.
Musiné, Monte, 10.
Mystical sculptures, 259.
Mytens, paintings by, 20.

NAPOLEON.

N.

Napoleon, 2. 7. 46. 60. 79. 133. 137. 145, 168. 215.
——, battle-scenes of, 47. 55. 57. 60, 61. 205. 215. 274.
——, letters of, 16.
Narses expels the Ostrogoths, 311.
——, ancient church of, 303.
Nave, 403.
Naviglio Grande, 39.
—— di Pavia, 194.
Navy of Sardinia, 88.
Neapolitan dollar,
Neefs, Peter, 21.
Nervi, 106.
Nervia river, 76.
Netscher, C., painter, 20.
Nice, 2, 67.
——, Castle, ruins of, 69. Conference of, 70. Environs, 70. Hotels, 67. Carriages, lodging-houses, 68. Tradesmen, steamers, 68. Vetturini, 68.
Nice to Genoa, 67.
Nicolo di Pisa, 445. 473. 480.
Niebuhr, discoveries of, 261.
Nigra, bankers at Turin, 12.
Niello, 362.
Nipozzano, 482.
Nizza, 54.
Nogara, 20. 225.
Noli, 81. 105.
Notti, the painter, 28.
Novara, 35. 38.
Novalese abbey, 8.
Novarese,
Novelli, 513.
Novi, Ber. da, 197.
—— town, 46.
Nozzano, castle of, 403.
Nuns of Collatine order, 166.
Nuvolone, 37. 153. 157. 181, 182. 193. 359.

O.

Obelisk at Arcole, 275.
Observatory at Turin, 21.
—— of Galileo, 547.
Obstat, 247.
Occhiali, 77.
Ogionno, 179, 181, 182, 186.
Oglio river, 212. 231.
Olando, Luca d', 91, 92, 93, 94, 107.
Oldrino, stained glass by, 154.
Olginate, lake of, 127.
Olivieri, paintings by, 18.
Olmo, San Pietro al', 39.
Olona, 39.
Oltre Po Pavese, 2.
Omodei, architect, 144, 145.
Oneglia, 2. 56. 77. 105.

PELAGI.

Oneglia, to Turin, 54. 57.
Ora, 84.
Orbetto, 265. 267. 269, 270.
Orcagna, 398. 436. 484.
Orco river, 30.
Orfanotrofio, garden of, 271.
Orfengo, 35.
Orgagna, 475.
Organs at Como, 130.
Ormea, 56.
Orso Orseolo, Bishop, duomo by, 348.
Orto, V. dell, 192.
Oscuro Il Vallone, 70.
Osio, 229.
Ospedaletto, 225, 234.
Ospizio, Peninsula di' Sant, 73.
Osservatore Fiorentino, xviii.
Ostade, 20.
Otho, statue of, 517.
Ottini, 267. 269.
Ox of Lombardy, 10.

P.

Pacchione, 384.
Pacetti, 143.
Padovano, 284. 288. 294.
Padovanino, 231. 284. 327. 338. 342.
Padua, 228. 281. Palace of Reason, 282. School of Paintings, 283. Cathedral, 284. Clocks, 285. Churches, 285. Giotto's Chapel, 290. University, 294. Palaces, 295.
Padua to Venice, 296.
—— to Vicenza, 281.
Pageant at Vicenza, 276.
Paglia, 240, 242.
Pagliani,
Painters of Cremona, 208.
—— at Brescia, 239.
—— of Verona, 235.
Painting, school of, in Genoa, 66.
——, in Tuscany, 397.
Paintings at Turin, 18-21, 26-28.
—— Como, 129.
—— Milan, 173.
—— Brescia, 239.
—— Lucca, 405.
Palaces near Turin, 29.
—— Ghilino, 46.
—— at Genoa, 90-95. 101.
—— Imperial, at Milan, 171.
—— of the Gonzagas, 216.
—— at Mantua, 216, 221.
—— of Martinengo, 234.
—— della Loggia, 244.
—— at Verona, 270.
—— at Vicenza, 277.
—— at Padua, 295.
—— of Doge at Venice, 313.
—— of Venice, 323.
—— at Pistoia, 420.
Pelagi, Pelagio, works of, 16.

PIERINO DE VAGA.

Palavicini, chapel of the, 97.
Palazzetto, 281.
Palazzolo, 234.
Palladio, works of, xxiii. 275, 276, 277, 278, 279. 285. 295. 318. 334. 336.
——, villa of, 280.
Palimpsests at Milan, 184.
Pallas, fountain of, 59.
——, temple of, 245.
Palma, 231. 288. 316, 317, 318, 319. 329, 337, 338. 534, 535.
Palmaria, island of, 112.
Palmieri's drawings, 27.
Palmizzano, 178.
Palvasene, Sir H., 93.
Pampaloni, 469, 515.
Pandino, 196.
Panfilo, 239.
Panini, 18, 19.
Pantena, 272.
Paolini, 409, 416, 419.
Papagalli, 419.
Pappafava family, 296.
Parentino, 288.
PARMA, 119. 365. Cathedral, 365. Correggio's Cupola, 365. Baptistery, 368. Steccata, 370. Farnese Palace, 372. Ducal Academy, 373. Gallery-Library, 375. Museum, 375.
Parma duchy, coins of, 356.
——, Alessandro, "Prince of Parma," 357.
—— to Cremona, 377.
—— to Mantua, 378.
—— to Lucca, 378.
—— to Modena, 383.
Parmesan cheese district, 205.
Parmigiano, 27. 92. 176. 370, 371, 372. 374. 376. 523, 536.
Parodi, 46. 67. 92. 94. 286. 338.
Parola, 364.
Passignano, 405, 408.
Passports for Italy, xi.
—— Florence, xi.
Pauline, Princess, 133.
PAVIA, Certosa of, 194. Castle of, 198. City of, 198; its history. Cathedral, 198. Churches, 199. University, 201. Costume, 202.
Pavia, records of, 125.
—— to Milan, 194.
—— to Genoa, 198.
Pazzaro, pictures by, 20.
Pedone city, ruins of, 52.
Pedoni, 210.
Pedrini, Gio., 179.
Pedrocchi, anecdote of, 282.
Pegli, 84.
Pellegrini, 36. 95. 144, 147. 150. 157, 158. 171. 176. 186, 193, 196, 228.
Pellizone, And., 147.
Penitesi, 409.
Perabo, 143.
Perinaldo, 76.
Pierino de Vaga, 66.

PEROVANO.
Perovano, architect, 161.
Persigliano marble, 56.
Pertinchamp, 25.
Perugino, Peter, 196. 210. 327. 362. 506.
Pesa, 244.
Pesaro, General, monument of, 329.
——, the artist, 95.
Peschiera town, 249.
Pescia city, 414.
Pestagalli, P., 150. 171.
Petrarch, 185, 368.
——, retreat of, 191.
——, chair and inkstand of, 226.
——, his funeral sonnet upon Cino di Pistoia, 417.
Petro, S., 148.
Petronii, 387.
Phillips on the Cenacolo of Da Vinci, 169.
Piacenza, 356. Piazza di Cavalli, 357. Cathedral, 358. Churches, 359. Citadel, 360.
Piacenza, duchy of, 355, 119.
—— to Turin, 12.
—— to Parma, 356.
Piadena, 212, 377.
Piantogna, 380.
Piave river, 351.
Piazetta at Venice, 311.
Piazza, paintings by, 157.
Piazzi the astronomer, 131.
Picinardi villa, 212.
Pictures, collections of, at Vercelli, 33.
——, Genoa, 90.
——, Cremona, 208.
——, Turin, 18, 26.
Piedmont: Territory—Government, 1. Nature of the country—produce—revenue, 2. Language, 4. Fine arts—literature, 4. Posting—money, 5. Weights and measures, 6.
Piermarini, 190.
Pietra, 80. 105.
Pietra-dura work, 159. 491.
—— Santa, city, 403.
—— Mala, 453.
Pietrino, G., 19.
Pietro, N. di, 445.
Pieve, 56.
Pieve a Nievole, 415.
Pelago, 389.
Pignerol earthquake, 44.
—— to Turin, 12.
Pignotti, xviii.
Pilati, 243.
Pinacoteca of Vicenza, 279.
Pinocchio,
Pino, 42.
Pinturicchio, 441.
Piola, 19, 20. 67. 91. 94, 95. 97, 98.
——, death of, 103.
——, Dom., 104.
Piombo, Sebastiano del, 91, 93. 328. 339.

PORPORATI.
Pippi, 20.
Piranesi,
Pirichiano, Monte, 8.
Pitti Palace at Florence, 532.
Pisa, 423. Climate, 424. Cathedral, 424. Leaning tower, 428. Baptistery, 429. Cemetery — Campo Santo, 430. Sarcophagi, 431. Monuments, 431. Frescoes, 432. Churches, 441. 444. Accademia, 441. Palaces, 440. 443. Torre della fame, 443. Lung'arni, 440. Neighbourhood, 446.
Pisanello, 253. 265. 268.
Pisani, the naval commander, 324.
Pisano, Andrea, 321. 418. 467, 468, 469.
——, Niccolo, 416.
——, Giov., 418.
Pistoia, 415. Palaces, 415. Cathedral, 416. Churches, 418. Hospital, 420.
Pistoia to Pescia, 414.
—— to Modena, 421,
——, Giov., 419.
Pistols, original manufactory of, 421.
—— of Carrara, 321.
Pitentino, A., 220.
Pizzagalli, 171.
Pizzighettone, 206.
Placidia, history and tomb of, 158.
Platina, G. M., 208.
Pliny, birthplace of, 129.
—— the younger, 129. Birthplace of, 253.
Plough of Lombardy, 10.
Po river, 2. 13. 25. 43. 49, 50, 52. 202. 206. 351. 378.
Poelemburg, 178.
Poel, Vander, 21.
Poggio-a-Cajano, 548.
Pola, Bartol., 197.
Polcevera river, 85.
Polesella, 352.
Polla, tomb of, 36.
——, the, 171.
Pollentia, 54.
Pollenzo castle, 54.
Pomarancio, 99, 387.
Pomponazzo, Pietro, 219.
Ponte Decimo, 46.
—— Currone, 48.
—— di Veja, 272.
—— Nura, 362.
—— dera, 447.
—— di Lago Scuro, 352.
Pontormo, 524.
Pontremoli, 380.
Poppi, 557.
Porata, G. 203.
Pordenone, painter, 20. 174. 208. 221. 246. 327. 341, 342. 352. 359, 360.
—— town, 353.
Porporati, the engraver, 5.

RAVENSTEIN.
Porta, G., sculptor, 98.
——, P., architect, 192.
Port of Como, 131.
—— of Genoa, 88.
Porto Maurizio, 77.
—— Venere, 112.
Possanti, 428.
Potter, Paul, 20. 27.
Pourbus, painter, 20.
Poussin, Gaspar, 21. 180.
——, N., 20. 21. 79. 179. 246, 247. 410.
Prato, Bart., 368.
—— cathedral, 422.
——, circular pulpit of, 422.
—— Vecchio, 558.
Precious metals, works in the, xxiii.
Predore, 232.
Prestinari, 150.
Previtali, 179.
Primaticcio, 218. 220. 222.
Procaccini, 37. 130. 150, 153, 157. 159. 167. 171. 173. 177. 188. 193. 201. 240. 243. 358. 360. 368. 388.
Procaccino, 19. 94. 98. 176, 177. 181, 182.
Processions, religious, 14.
Procuratorial residence, 309.
Provezzi, fossil remains at, 232.
Puget, statues by, 98.
Pulpit at Milan, 165.
Puppet-shows, inventors of, 26.
Putti, Giovanni, 143.

Q.

Quadri, G., 166.
Quails, hill of, 43.
Quarries of marble, 402.
Quarterly Review, 470.
Quarto and Quinto villages, 106.
Quentin, St., battle of, 24.
Querceto, 403.
Quercia, 406, 408.
Quincy, 20.
Quinto village, 272.

R.

Racconigi palace, 50.
Ragione palace, 282.
Railroad to Milan, 138.
—— to Pisa, 447.
Railroads, xiv.
Rama, 242, 243.
Ranuccio, tyranny of, 357.
Rapallo, 107.
Raphael's paintings, 18, 19. 26. 92, 93. 99. 173. 180. 186, 187. 247. 327. 345. 374. 534, 535.
Ravenna, 171. 178.
Ravenstein, painter, 20.

REA TORRENT.

Rea torrent, 55.
Recco, 106.
—— to Rapallo, 107.
Recoaro, baths of, 281.
Records of Pavia, 125.
Reggio, city, 383.
——, Nicola da, 368.
Relics at Turin, 14.
—— at Genoa, 98.
Religion of Piedmont, 4.
Rembrandt, 20, 21. 94. 180. 327.
Renaissance style, xxii.
Reppetti, xviii.
Reptiles, 131.
Revelli, 27.
Rezzano, 361.
Rialto at Venice, 325.
Rice, cultivation of, 203.
Richini, architect, 156. 159. 162. 171. 189.
Ricchino, Fr., 144. 243. 246.
Ricci, 19. 270. 285.
Riccio, And., 264, 287.
Rigaud, 91.
Riminaldi, 427.
Rinaldi, 284.
Ripafratta, 423.
Riparia, river, 13.
Riva di Chieri, 43.
—— di Taggia, 77.
Riviera, 71, 72. 77, 78, 79.
Rivoli, 10.
Rizzi, 305. 319.
Robereto castle, 45.
Robbia, Giovanni del, 420.
——, Luca della, 399.
—— Terra-cottas by, 416. 422. 480.
Robertelli, 66.
——, paintings by, 81.
Robilliante, 52.
Roccia Melone, Mont di, 8.
Rodario, Tomaso, 128. 129.
Rodolfi, 288.
Rodolphinus, architect, 418.
Rogers, Mr., on Venice, 301.
Rolls, ancient, at Turin, 22.
Romana, Giulio, 41. 99. 144. 187. 213. 216, 217, 218, 219, 220. 222, 223. 232. 386. 523.
Romanesque churches, xxii. 126.
Roman crypt and sarcophagus, 272.
—— mosaics, xxiv.
—— remains, xxii. 39. 54. 55. 59. 70. 158. 183. 250. 272.
——, in Lombardy, 12. 24. 126.
——, of Marzana, 272.
Romanino, 177. 208. 239, 240, 241, 242, 243. 246.
Romano, G. C., 197.
Romeo and Juliet, story of, 271.
Ronca, valley of, 272.
Ronco, 46.
Rondani, 375.
Rondissone, 31.
Roos, pictures of, 20.
Rosa Govona, 28.
——, Monte, 31. 35. 53.
——, Pietro, 239. 243.

SAN GIORGIO.

Rosa, Salvator, 19. 27. 92. 181. 247.
Roscoe's Lorenzo de' Medicii, xx.
Roselli, 406. 498.
Rose's Letters, 88.
Rossi, 240. 243. 327.
Rossini's History of Painting, xix.
Rotari, 267.
Rothenhammer, painter, 20.
Rotonda Capra, 280.
Rovacchia Codura, 364.
Rovato, 234.
Roveglia, 55.
Roverbella, 272.
Rovigo city, 350.
Royal family of Sardinia, 2.
Roya torrent, 53.
Rubens, pictures by, 20, 21. 27, 28. 91, 92. 94, 95. 100. 176. 180. 247. 327.
Rubiera, 385.
Rubini, birthplace of, 231.
Rudbeck's discoveries, 22.
Ruta, 106.

S.

Sabbatelli, 37. 171.
Sacca, 378.
Sacchi, Bernardo, 211.
Sacchi, P. F., 66.
Sacile, 353.
Sacra di San Michele, 8.
Sacramentary of King Berengario, 136.
Sacristy at Turin, 14.
—— Milan, 151.
—— Cremona, 209.
—— Venice, 307.
Sagrestia Nuova, 488.
Sal Dalmazio, 52.
Salaert, 21.
Salaino, 181, 182.
Sala, V., frescoes by, 156.
Saletto, 225.
Sailletto, 379.
Salmeggia, paintings by, 153. 166. 180, 181. 231, 232.
Salto Marina, 350.
Salto della Bella Alda, 9.
Saluzzo, marquisate of, 1.
Salviati, 20. 328, 329. 338.
Sanmicheli, the architect, xxiii. 225. 252. 258. 267, 268, 269, 270. 273. 275. 287. 324.
Sammoggia, 388.
San Benedetto, 379.
San Carlo, history of, 150.
Sanctuary at Monte Berico, 279.
San Donato, 204. 449.
San Donino, 363.
Sandrini, 239.
Sanese, 292.
San Fedele, 78.
San Fruttuoso, 107.
San Giorgio, 361.

SCARPAGNINO.

Sangiorgio, painter, 143.
San Giuliano, 204.
Sanguinetto, 225.
San Lazzaro, 362. 383.
San Lorenzo, 77. 105. 107.
San Martino d'Albaro, 106. L.
San Martiri, 161.
San Maurizio church, 15. 220.
San Pietro d'Arena, 85.
San Polo, 361.
San Prospero, 383.
Sandredam, 20.
San Remo, 76. 105.
San Romano, 447.
San Sisto, 252.
San Stefano, 77.
Sansovino, works of, 286. 303. 307. 309, 310, 311, 312. 314. 318. 323. 325, 326. 328. 334, 335. 338, 339. 471.
San Vito, 352.
Santa Margherita, 107.
Sant' Ambrogio, 10. 164. 272. 388.
Sant' Ilario, 383.
Sant' Ospizio, 73.
Santuario d' Alzano, 234.
Sanzio, Giov., 178.
Saraina, Torello, tomb of, 264.
Sarcophagus of basalt, 23.
—— at Tortona, 48.
—— at Milan, 168.
—— of Maggi, 239.
—— of Cangrande, 256.
——, Roman, 272.
—— of Antenor, 282.
Sardinia, political changes, 62. Character of the country, 62. Produce—state of the country, 63. Roads, 63. Posting, &c., 64. Money, 64. Character of the population, 65. Inns, 66. Fine Arts, 66.
Sarnico, 232.
Saronno, 192.
Sarto, Andrea del, 19. 27. 91. 92. 172. 180. 246. 376. 388. 427. 498, 499, 500. 513, 514. 522. 534, 535, 536. 540. 544. 548.
Sarzana, 114.
—— painter, 173.
—— to Genoa, 106, 108. 110.
—— to Lucca, 401.
Sarzanetta, 114.
Saurian reptiles, 131.
Savigliano, 51. 57.
Savoldi, G., 177. 240. 246.
Savona, city of, 81, 105.
Savoy, Dukes of, 2.
Saw-mill, ancient, 220.
Scala, La, 447.
Scaligeri, 254.
——, tombs of the, 256.
Scammozi, xxiii. 230. 278. 309. 311. 318, 319. 328. 337.
Scarena, 54.
Scarpa, helmet of, 17.
Scarpagnino, 325, 326, 340.

SCARSELLINO.
Scarsellino, 181.
Schalken, paintings by, 20, 21.
Schiavone, 308. 536.
Schidone, 19, 375.
Schizzi, paintings by, 211.
Scrovigno, Enrico, 289.
SCULPTURE in Italy, Lombardy, and Tuscany, xxiii.
Scuole of Venice, 340.
Seborca, castles of, 76.
Secchia Repita, 387.
Sedan-chairs, 87.
Sedriano, 39.
Segurana, Catherine, bravery of, 70.
Seiter, 19.
Sementi, 19.
Semini, painter, 19. 82.
Semino, painter, 91. 93.
Semitecolo, 285. 342.
Sepulchral inscriptions, 24.
Sepulture in churches, 129.
Serafino, Fra, 497.
Seravalle, 415.
Serchio river, 403, 410, 413.
Serio river, 231. 234.
Serlio, architect, 372.
Serpent of the desert, 164.
Seraglio of Mantua, 213.
Sesia river, 35.
Sesostris, statue of, 23.
Sesto, Cesare da, 19. 35. 179, 180. 182. 186. 189. 201.
Sestri, 85, 105. 109.
Settignano, 477.
Settimo, 30, 39.
Seyssell, monument of, 14.
——, MSS. of, 24.
Seyter, Daniel, the artist, 5.
Sforza, fall of, 38.
——, ancient castle of, 42.
Shakspeare and Verona, 271.
Shame, stone of, for bankrupts, 284. 312.
Shrines (curious), 41. 97.
Sienna, paintings by, 92.
Siffert, paintings by, 20.
Signa, 449.
Signorelli, Luca, 170.
Silk-twist manufactories, 131.
—— trade of Turin, 12.
Simonetta, 148.
—— villa, 192.
Sirani, Andrea, 359.
——, Eliz., 20, 92.
Sismondi, xvii.
Snyders, 21, 181. 530.
Soave town, 272.
Sojaro, 199. 208. 360.
Solari, 4. 150. 153. 156, 197.
Solimene, 19. 102.
Sommiachino, 208.
Sommariva, 54.
Sorbolo, 378.
Sori, bridge of, 106.
Sorisene, 241.
Solaro, C., 128.
Sospello, 53.
Sotto Piombi at Venice, 320.
——ada, L., 384. 388.

TANARO.
Spadarino, 273.
Spada, painter, 19.
Spagna, P., 305.
Spagnoletto, 19. 27. 95.
Spazi, architect, 128.
Sperandio, 219.
Spezia, gulf of, 111.
——, town of, 111.
Spigno, 59.
Spinazzi, 477.
Spinelli, 437.
Spotorno, 81.
Spranger, painter, 21.
Springs (hot) of Acqui, 58.
—— of Abano, 227.
Squarcione, 187. 293.
Staff of Alphonso di Ferrara, 17.
Staffora torrent, 48.
Stagio Stagi, pulpit by, 403. Other works by, 427.
Stained glass of Italy, xxiv.
Sandrart, 180.
Statues at Susa, 7.
—— at Turin, 13.
—— Egyptian, 22, 23.
Steamers in the Mediterranean, 449.
—— to Nice, 68.
—— on the Adriatic, 300.
—— to Leghorn, 449.
—— to Marseilles, 449.
Steccata at Parma, 370.
Stella, painter, 21.
—— sanctuary, 272.
Stenta torrent, 106.
Stilettoes, 11.
Stone of shame, 284. 312.
Strabo, 111.
Stracchino cheese, 229.
Stradella, 49, 225.
Stradivarius, 207.
Stregone, Monte, 59.
Strozzi, painter, 93. 472. 483.
Studio of Padua, 294.
Stupinigi palace, 30.
Stura river, 51, 52.
Subleyras, 181.
Succession of royal family, 2.
Succhi, painter, 85.
Sudario Santo relic, 15.
Sunday, observance of, in the Sardinian states, 4.
Superga, the, 11. 29.
Susa to Turin, 6.
——, arch at, 6.
——, marquisate of, 1.
Susini,
Suzzano, 225.
Swine, herds of, reared, 40.
Sword of state, 17.
Synagogue at Leghorn, 452.

T.

Taddeo, Count, tomb of, 49.
Tagliamento river, 351.
Tambroni, 182.
Tanarelo mountain, 56.
Tanaro river, 45.
——, curious tradition of, 45.

TORRIANI.
Tanaro, sluices of, 46.
——, source of, 56.
Taormino, frescoes by, 106.
Taro river, 364. 379.
Tarrico, paintings by, 55.
Tasso, 13, 509.
——, statue of, 230.
Tassoni, 71.
Tavarone, 66.
Tavella, painter, 92.
Taveroni, painter, 91.
Taylor, Jeremy, on the religion of Italy, 213.
Tempesta, 21. 92. 246. 247.
Tempio, valley of, 70.
Temple of Isis, 22.
—— of Hercules, 158.
Templi, 21.
Tenda, 53.
Teniers, 20. 21. 27. 247.
Terburg, G., 20.
Terra-cottas, by Robbia, 48.
Terra Nuova, 42.
—— Rossa, 380.
Theatres at Genoa, 101.
—— Milan, 190.
—— Turin, 18, 26.
—— Como, 131.
—— Vicenza, 279.
—— Venice, 345.
—— Vercelli, 35.
Theodorius, tomb of, 265.
Theodolinda, queen, 135.
Thorwaldsen, sculptures by, 35. 247. 432.
Tiarini, 19. 360. 384.
Tibaldi, Pellegrino, 32.
Ticino, 38. 202.
Ticozzi, xix.
Tidone river, 49.
Tiepolo, frescoes by, 189. 231. 327. 374.
Tino, island of, 112.
Tintoret, 19.
Tintoretto, paintings by, 27. 90. 94. 177. 179. 240. 246. 247. 267. 315. 317. 318. 319. 324. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 344. 347. 533. 535.
Titian, paintings by, 18, 19. 27. 28. 41. 91. 92. 93. 94. 156. 174. 177. 180. 186. 187. 189. 240. 241. 246. 247. 279. 288. 295. 315. 318. 319. 226. 327. 328. 330. 332. 334. 335. 338. 340. 341. 343. 344. 345. 352. 376. 522. 525. 534. 535.
Tombs, ancient and curious. 266.
Torano torrent, 402.
Torazzo at Cremona, 209.
Torbido, 260, 265.
Torcello island, 347.
Torelli, Hippolita, 213.
Toriano, 80.
Torino, hills of, 13.
Tornabuoni, 541.
Torre del Mangano, 194.
Torriani, 132. 204.

Torriano, tomb of, 160. 264.
Torsero torrent, 80.
Tortona, 48. Fortress of, 55.
Torture, instruments of, 321.
Toscanelli, 468.
Town of Carmagnola, 50.
Towers of Mantua, 219.
—— of Pavia, 202.
Traini, 461.
Trajan, busts of, 517.
Travelling, modes of, in Italy, xii. Vetturini, diligences, xiii. Railroads, xiv.
Trebia river, 49.
Trebbiano, 113.
Trecallo, 133.
Trecate, 38
Trescorre, baths of, 242.
Treviglio, 228.
Treviso, 352.
Trezza, castle of, 247.
Tridate, Jac. di, 149.
Trinita, 57.
Trino, 40.
Trismegistus, Hermes, his cosmogony, 22.
Trivella, castle of, 53.
Trivulzii, chapel of the, 155.
Trojan war, illustrations of, 218.
Trophæa Augusti, ruins of, 73.
Tulip-tree, 281.
Turbia, 73, 105.
Turchi, 180.
Turin, battle of, 14. 29.
Turin, 11. Hotels—restaurateurs, 11. Buildings, 12. Situation, 13. Climate, 13. Cathedral, 13. Relics, 14. Churches, 15. Palaces, 16. Armoury, 17. Archives, 17. Theatres — picture-galleries, 18–21. Observatory — museum, 21. Egyptian antiquities, 22. Medals—university, 23. Libraries, 24. Statues, 24. Minerals, 25. Theatres, 26. Charities, 28. Hospitals, 28. Superga, 29.
Turin to Susa, 6.
—— to Chambery, 12.
—— to Geneva, 12.
—— to Milan, 30. 39.
—— to Genoa, 43.
—— to Romagnano, 30.
—— to Cormayeur, 30.
—— to Val d'Aosta, 30.
—— to Asti, 42.
—— to Piacenza, 47.
—— to Nice, 49.
—— to Oneglia, 54. 57.
—— to Savona, 61.
—— to Caringano, 57.
Tuscan States:—Territory—Agriculture, 390. Manufactures, 391. Wines, 393. Money—Weights and Measures, 394. Posting—passports—servants, 396. Painting, 397. Sculpture, 398.
Two columns, Venice, 314.

U.

Ubbriachi, 198.
Udine, 353.
——, G. da, 327. 353.
——, M. da, 178. 343.
Ugolino, Count, 461.
Umbria, Polla, tomb of, 36,
University of Turin, 23.
—— Pavia, 201.
—— Padua, 294.
Urbino, Carlo, 153. 157.
Utrecht, treaty of, 42.

V.

Vado, 81. 105.
Vaga, Pierino del, 27. 66. 83. 96. 106. 109. 428.
Val Cunella, 272.
Val Pantena, 272.
Val Policella, 272.
Valdagno, 281.
Valentin, paintings by, 20.
Vallardi, the publishers, 175.
Valegio, castle of, 271.
Valenza, 2.
Valerius Maximus, burial-place of, 56.
Valley of Ronca, 272.
Vallombrosa, 554.
Vandyke's paintings, 20, 21. 27. 90, 91, 92, 93, 94, 95. 176. 180. 246, 247. 333. 375, 523. 535.
Van Eyck, 102.
Vanlindt, 92.
Vanloo, 11. 20, 21.
Vanni, painter, 19. 99. 428.
Vanschuppen, 21.
Vantini, architect, 141.
Vaprio, 229.
Varese, 193.
Varigotta, 80.
Varotare, 295.
Varra river, 110.
Vasari, the architect, xviii. 284. 467. 515. 521.
——, paintings by, 416. 419. 476, 477. 480. 499. 504. 524.
Vases, ancient, 23.
Vecchio, Palma, 18. 27. 173. 240. 328. 338. 342. 347. 409. 535.
——, Pietro, 305.
Vecellio, Marco, 318, 319, 320.
Velazquez, 19. 92. 94. 108. 180. 187. 247. 327. 529.
Velleia, ruins of, 361.
Velours, Breughel de, 21.
Velvet of Genoa, 87.
Venegiano, 342.
Venice:—Hotels, 298. Cafés—gondolas—shops, &c., 299. Churches: St. Mark, 303. S. Francesco della Vigna, 334. Gesuiti, 338. S. Giovanni Crisostomo, 339. SS. Giovanni e Paolo, 331. S. Giorgio de' Greci, 339. S. Giorgio Maggiore, 336. S. Jacopo di Rialto, 335. S. Lazaro, 339. S. Lucia, 337. Madonna dell' Orto, 332. S. Maria del Carmine, 339. S. Maria Formosa, 337. S. Maria dei Frari, 329. S. Maria de' Miracoli, 334. S. Maria della Salute, 338. S. Martino, 335. S. Nicolo, 339. S. Pantaleone, 339. S. Pietro di Castello, 333. Redentore, 336. S. Salvatore, 334. Gli Scalzi, 339. S. Sebastiano, 335. S. Stefano, 339. Tolentini, 337. S. Trovaso, 337. S. Zaccaria, 333.
Public buildings:—Doge's Palace, 313. Arsenal, 321. Academy of Fine Arts, 341. Canal Grande, 323. Library of St. Mark, 310. P. Grimani a S. Maria Formosa, 328. Palazzo Balbi, 323. P. Barbarigo, 324. P. Grimani, 324. P. Foscari, 323. P. Manfrini, 327. P. Mocenigo, 328. P. Pisani, 324. Procuratie, 308. Rialto Bridge, 326. Fabbriche, 325. Scuola di S. Marco, 340. Scuola di S. Rocco, 340. Theatres.—Fenice, 345; Gallo, 345; Apollo, 346; San Samuele, 346; Malibran, 346. Zecca, 311.
Islands:—Murano, 346; Burano and Mazorbo, 347; Torcello, 347; Lido, 349; Chioggia, 349.
Venice to Ferrara, 350.
—— to Padua, 298.
—— to Trieste, 352.
Ventimiglia, 75. 105.
Vercelli, the physician, 31.
——, flordship of, 1.
—— city, 31. Its library, 32. Churches, 33. Pictures, 34.
Verla, painter, 180.
Verna, 557.
Vernet, 21, 27.
Verolongo, 39.
Verona, painter, 179. 265. 294. 305.
——, G. B., 260.
Verona, city of, 249. Ancient buildings:—Amphitheatre, 250. Roman theatre, 251. Porta de' Borsari, 251. Porta de' Leoni, 251. Arco de' Gavii, 251.—Fortifications, 252. Porta S. Sisto, 252. Porta Nuova, 252.—Biblioteca Capitolare, 260. Castello Vecchio, 257. Museo Lapidario, 257. Palaces, 270. Piazza delle Erbe, 254

VERONA.

Piazza dei Signori, 253. Theatres, 271. Tombs of the Scaligers, 254.
Churches: S. Anastasia, 267. SS. Apostoli, 268. S. Bernardino, 269. Duomo, 258. S. Elena, 265. S. Eufemia, 265. S. Fermo maggiore, 264. S. Giovanni in Fonte, 260., S. Giorgio maggiore, 267. S. Giovanni in Valle, 266. S. Maria in Organo, 266. S. Maria della Scala, 269. SS. Nazaro e Celso, 266. S. Sebastiano, 265. S. Stefano, 268. S. Tomaso Cantuarense, 269. S. Zenone, 261. Vicinity, 272.
Verona and Shakspere, 271.
Verona to Brescia, 248.
—— to Mantua, 271.
—— to Vicenza, 273.
Veronese, Paul, 19. 27. 91. 95. 177, 178. 227. 240. 247. 267. 272. 277. 280. 288. 311. 315. 316, 317, 318, 319, 320, 324. 327. 334, 335. 337. 342. 344. 347.
Verri, the historian, 125.
Verrocchio, 332. 417, 474. 477. 488. 507. 530.
Verrua, 40.
Vesalius of Padua, 294.
Vettone, architect, 54.
Vetturini, xiii.
Via Aurelia, 64.
Via Emilia, 361.
Viareggio, 403.
Vicentine hills, 280.
Vicenza: Inns, 275. Public buildings, 275. Palaces, 276. Vicinity of, 279.
—— to Venice (rail) 296.
Victor Amadeus, 29.
Vico, 131.
Vicopré, 378.
Victory of Scargola, 100.
Vida, Jerome, 210.
Vienna, congress of, 2; treaty of, 119.
Vigevano, 42.
Vignola, 359, 360, 361.
Villa Martis, ruins of, 54.

VITONI.

Villafranca, 68, 71, 72. 105, 271.
—— Doria, 84.
—— Grimaldi, 84.
—— Lomellina, 85.
—— dell' Paradiso, 106.
—— Cesano, 132.
—— of Mombello, 132.
—— Mozzi, 550.
—— Nuova, 79. 274. Church of, 274.
—— of Pliny, 131.
—— Picinardi, 212.
—— Spinola, 85.
—— of Catullus, 248.
—— Vivaldi, 85.
—— Arrighi, 249.
Villano, 294.
Vimercati, Giov. And., 148.
Vicentino, 316, 317, 318.
Vinci, Leon. da, 13. 27. 144. 167. 173. 182. 185, 186, 187. 189. 229. 345. 525.
Vini, Sebastiani, 418.
Vintimiglia, 75.
Violins of Amati, 207.
Virgil, 282; and Dante, 271.
Virtues, allegories of, 160.
Visconti, Gaspar, tomb of, 160.
——, Ottone, tomb of, 149.
——, Ettore, death of, 134.
——, G. M., ferocities of, 171.
——, shield of, 194.
Vismara, sculptures by, 166.
Viso, Monte, 53.
Vitale, San, 158.
Vite, Tim., 177.
Vitelli, Van, 21.
Vitozzi, architect, 57.
Vittoria, 287. 311. 314. 318. 332. 336.
Vivarini, 329, 330, 331. 339. 342.
Voghera, 48.
Volta, birthplace of, 131.
Volterra, Daniel da, 19. 406.
Volto Santo at Lucca, 406.
Voltri, 84, 105.
Voragine, 83.
Votive images near Mantua, 212.
Vries, 21.
Vitoni, 418.

ZUPELLI.

W.

Walnut-wood candelabrum, 266.
Warehouses at Genoa, 87.
Weight, allowance of, 118.
Werf, Vander, 20.
Wilhelmina, Princess, 204.
Willingen, 21.
Wines of Asti, 3.
—— of Acqui, 59.
—— of Nice, 68.
—— of Conigliano, 85.
—— of Tuscany, 393.
—— of Lombardy, 281.
Wooden bucket of Modena, 387.
Wordsworth, his remarks on the Cenacolo of Da Vinci, 168.
Wouvermans, 20. 246.
Wurmser in Mantua, 215.

Z.

Zaccagna, 369.
Zacchia, 403.
Zach, General, 47.
Zago, mountain, 362.
Zambecarri, 282.
Zanchi, A., 305.
Zanoia, poet, 141.
Zarabatta, 148.
Zecca, at Venice, 311.
Zelotti, 277. 320.
Zenale, B., painter, 154, 181.
Zeno, San, statue of, 263.
Zevio, 253. 265. 268. 285, 286.
——, frescoes by, 286.
Zoboli, 239.
Zucarelli, 246.
Zuccari, 181.
Zuccaro, 148. 150. 316. 362.
Zuccati, 308.
Zucchero, Fr., 14. 359.
Zupelli, 210.

PRINTED BY W CLOWES AND SONS, STAMFORD STREET.

MURRAY'S

HAND-BOOK ADVERTISER.

1852.

PRINTED FOR THE CONVENIENCE OF THOSE PARTIES WHO ARE DESIROUS OF COMMUNICATING INFORMATION TO

TRAVELLERS ON THE CONTINENT.

** *Published Annually. Advertisements are received till the end of May; the Editor is not responsible for any statements made in them.*

SCALE OF CHARGES:—

	£	s.	d.		£	s.	d.
For Eight Lines	0	8	6	Half a Column	1	2	0
Every Line additional . .	0	0	9	A Column, or Half-page .	2	2	0
An entire Page	£4	0	0				

INDEX TO ADVERTISEMENTS.

FRANCE.

BOULOGNE.—Brighton Family Hotel . 19

BELGIUM.

BRUSSELS.—Suffell's Carriages & Horses 15

GERMANY.

FRANKFORT.—Tacchi's Glass Warehouse 11
Bing's Manufactory . . 9
Roman Emperor Hotel . 15

MUNICH.—Steigerwald's Glass Rooms . 6
Henry Wimmer's Magazine . 8
Hotel Maulich 19

COLOGNE.—Farina's Eau de Cologne . . 12

BONN.—Schmitz's Golden Star Hotel . 10

SWITZERLAND.

LUCERNE.—Segesser's Lodgings . . . 14

ITALY.

FLORENCE. — Bianchini's Florentine Mosaic 7

GENOA.—Loleo's Silver Filigree Work . 7
Hotel Croce di Malta . . . 15

NICE MARITIME.—How's English Ware house 8
Lattes, General Agent 8

ITALY—*continued.*

NICE MARITIME.—Hotel Victoria . . . 17

ROME.—Sinimberghi's Pharmacy . . . 7

MALTA.

Steam Communication with India . . . 18

ENGLAND.

List of Customs Duties 2
Custom House Agents—McCracken . . 4
Union Bank of London 13
London and Westminster Bank . . . 14
Mechi's Dressing Cases 17
Official Catalogue and Reports of the Great Exhibition 16
Mr. Murray's List of Works 22
Handbooks 21
Modern Domestic Cookery 17
The Art of Dining 19
Black's Guide Books 20
Lee's Guide-Book Depot 24
Scottish Tourist 14
Useful Knowledge Maps 17
Thimm's Foreign Book Depot 14
Bell's Weekly Messenger 14
Helen of Innspruck 14

LIST OF DUTIES

PAYABLE IN LONDON ON WORKS OF ART, CURIOSITIES, ETC., FROM THE CONTINENT, ACCORDING TO THE LAST NEW TARIFF.

There is an Addition of 5 per cent. on those Duties not altered by the last New Tariff.

The following are all FREE OF DUTY:—

CATTLE, and all Living Animals.
AGATES and CORNELIANS, *not* being set nor cut.
BRONZE Works of Art.
BULLION, Coins and Medals of all kinds, and battered Plate.
CASTS of Busts, Statues, or Figures.
COTTON Manufactures, *not* being articles wholly or in part made up.
DIAMONDS and other Precious Stones, *not* set.
FLOWER ROOTS.
FURS and SKINS, *not* made up.
LINEN Manufactures, *not* being articles wholly or in part made up.
LAY Figures belonging to British Artists, intended for their own use.
MAGNA GRÆCIA Ware, and Antique Earthen Vases, &c.
MANUSCRIPTS.
MAPS and Charts, or parts thereof, plain or coloured.
MINERAL WATER.
MODELS of Cork and Wood.
OLIVE OIL.
PLANTS and Trees, alive.
PICTURES, Sketches, Drawings, or Sculpture, on a declaration by the Proprietor (being a British Subject) that they are of his or her performance, and not intended for sale.
SEEDS, Garden, Forest, &c.
SPECIMENS of Natural History, Minerals, Fossils, and Ores.
SULPHUR Impressions or Casts.
TELESCOPES.
VASES, Ancient, not of Stone or Wood.

On the following the Duty is 10 per cent. ad valorem:—

AGATES, or Cornelians, cut, manufactured, or set.
BEADS, Coral, Mock Pearl, and others.
BRASS and BRONZE Manufactures, *not* being works of Art, such as Inkstands, Candelabra, and Articles of Furniture.
BROCADE of Gold and Silver.
CARRIAGES of all sorts.
CASHMERE SHAWLS, and other Articles and Manufactures of Goats' Wool.
CATLINGS (Violin, Harp Strings, &c.) whether Plain or Silver Strings.
CHINA, or Porcelain Ware, painted or plain, gilt or ornamented, and Earthenware.
CLOCKS and WATCHES (must have Maker's name, both on face and on works).
COLOURS for Painters, if manufactured, and Crayons.
COPPER PLATES engraved, and Copper Manufactures.
COTTON Articles, wholly or in part made up.
EGYPTIAN Antiquities, Nubian Spears, &c.
FRAMES for Pictures, &c.
FURNITURE.
FURS and SKINS, all Articles made up.
JAPANNED and Lacquered Ware.
JEWELLERY.
LACE, viz.:—Thread Lace, also Lace made by the hand, commonly called Cushion or Pillow Lace, whether of Linen, Cotton, or Silken Thread.
LINEN Articles, wholly or in part made up.
MOSAIC Work, small Ornaments for Jewellery.
MUSICAL Instruments.
PERFUMERY.
SCAGLIOLA Tables.
SPA Ware.
STEEL and IRON Manufactures.
TILES.
TOYS.
TURNERY.
WOOLLEN Articles, wholly or in part made up.

Plate of Gold or Silver, gilt or ungilt, in addition to 10 per cent., is liable to 1*s.* 6*d.* per oz. Stamp Duty.

LIST OF DUTIES—*continued.*

		£	s.	d.
ALABASTER, Sculpture of	the cwt.	0	3	0
ANCHOVIES	the lb.	0	0	2
ARQUEBUSADE WATER (for the Bottles, see WINE)	the gal.	1	10	4
BOOKS, of Editions printed prior to 1801	the cwt.	1	0	0
" in or since 1801, in Foreign Living Languages	ditto	2	10	0
" in the Dead Languages, or in the English Language, printed out of England in or since 1801	ditto	5	0	0
(N.B.—Pirated Editions of English Works, of which the Copyright exists in England, totally prohibited since 1st April, 1842.)				
BOOTS, English, printed in England (unless declared that no Excise Drawback was received on Exportation)	the lb.	0	0	3
BOOTS, Ladies' untrimmed	the doz. pair	0	6	0
" Men's ditto	ditto	0	10	0
SHOES, ditto ditto	ditto	0	7	0
" Ladies' ditto	ditto	0	4	6
CAMEOS	for every £100 value	5	0	0
CIGARS and TOBACCO, manufactured (3 lb. only allowed for passenger's baggage)	the lb.	0	8	0
TOBACCO, unmanufactured	ditto	0	3	0
(N.B.—Unmanufactured Tobacco cannot be imported in less Quantity than 300 lb., or Cigars 100 lb. in a package; but small quantities are admitted for Private Use on Declaration and payment of a Fine of 1s. 6d. per lb. in addition to the Duty.)				
COFFEE, Mocha, and other Coffees	the lb.	0	0	3
COINS, of Copper	the cwt.	0	10	0
CONFECTIONERY, Sweetmeats, and Succades	the lb.	0	0	6
CORDIALS and LIQUEURS (for Bottles, see WINE)	the gal.	1	10	4
EAU DE COLOGNE, in long Flasks	the flask	0	1	0
(N.B.—If other than the ordinary long Flasks, 20s. 4d. the Gallon and the Bottle Duty.)				
EMBROIDERY and NEEDLEWORK	for every £100 value	15	0	0
FLOWERS, Artificial	ditto	25	0	0
GLASS, Flint or Cut, Coloured and Fancy Ornamental Glass, of whatever kind	the lb.	0	0	2
GLASS, White Flint Bottles, not cut nor ornamented	ditto	0	0	0½
" Wine Glasses, Tumblers, and all other White Flint-Glass Goods, not cut nor ornamented	the lb.	0	0	1
GLOVES, Leather (not less than 100 doz. pairs can be imported in one package)	the doz. pair	0	3	6
MACCARONI and VERMICELLI	the lb.	0	0	1
MARBLE, manufactured	the cwt.	0	3	0
Sculptured Stone	the ton	0	10	0
NAPLES SOAP	the cwt.	1	0	0
OLIVES	the gal.	0	2	0
PAINTINGS on GLASS, or Figured Glass	the superficial foot	0	0	9
PAPER-HANGINGS, Flock Paper, and Paper printed, painted, or stained	the square yard	0	0	2
PICTURES	each.	0	1	0
" and further	the square foot	0	1	0
" being 200 square feet and upwards	each	10	0	0
PRINTS and DRAWINGS, plain or coloured, single	ditto	0	0	1
" bound or sewn	the doz.	0	0	3
SAUSAGES	the lb.	0	0	1
SILK, Millinery, Turbans or Caps	each	0	3	6
" " Hats or Bonnets	ditto.	0	7	0
" " Dresses	ditto	1	10	0
" MANUFACTURES, and other Manufactures of Silk	for every £100 value	15	0	0
" VELVETS, plain or figured	the lb.	0	9	0
" " Articles thereof	ditto	0	10	0
STONE from Malta	the ton	0	1	0
TEA	the lb.	0	2	1
WINE in Casks, all except Cape Wine	the gal.	0	5	6
" in Bottles, "	ditto	0	5	6
" and further on the Bottles	the cwt.	0	0	9
SPIRITS in Casks (no Cask can be imported of less contents than Twenty Gallons)	the gal.	0	15	0
SPIRITS in Bottles (the additional Duty on the Bottles, as on Wine Bottles.)				

MESSRS. J. & R. M^cCRACKEN,

7, OLD JEWRY, LONDON,

AGENTS, BY APPOINTMENT, TO THE ROYAL ACADEMY,

And Agents generally for the reception and Shipment of Works of Art, Baggage, &c.

FROM AND TO ALL PARTS OF THE WORLD,

RETURN their sincere acknowledgments to the Nobility and Gentry for the liberal patronage hitherto conferred on them. They hope, by the moderation of their charges, and their unremitting care in passing through the CUSTOM-HOUSE Property confided to them, to merit a continuance of the favours they have heretofore enjoyed. Their establishment comprises DRY AND SPACIOUS WAREHOUSES, where Works of Art and all descriptions of Property can be kept during the Owner's absence, at most moderate rates of rent.

J. & R. M^cC. undertake to execute Commissions, for the purchase of Pictures, Statuary in Marble and Alabaster, Bronzes, &c., being in direct correspondence with Artists, Agents, and Bankers throughout the Continent.

British Artists resident abroad, having occasion to send home their Works for Exhibition, or to be passed by the Academy, will find it advantageous to address them to the care of Messrs. J. and R. M^cCRACKEN, whose appointment enables them to offer every facility.

Parties favouring J. & R. M^cC. with Consignments, are requested to be particular in having the Bills of Lading sent to them DIRECT by post, and also to forward their Keys with the Packages, as all Goods MUST BE EXAMINED immediately on arrival.

J. & R. M^cC. keep Lachrymæ Christi and Marsala Wines of first quality, also Port and Sherry; and are general Importers of French and other Foreign Wines.

Packages sent, by Steamers or otherwise, to Southampton and Liverpool, also attended to.

THEIR PRINCIPAL CORRESPONDENTS ARE AT

CALAIS	Messrs. CHARTIER, MOBY, & VOGUE. Messrs. ISAAC VITAL & fils.
BOULOGNE S. M.	Messrs. CHARTIER, MOBY, & VOGUE. Mr. H. SIRE.
PARIS	Mr. M. CHENUE, Packer, Rue Croix Petits Champs, No. 24. Mons. HAVET, Roulagier, 10, Rue Grange Batelière. „ PETIT FILS aîné, id., 23, Rue de la Concorde.
HAVRE	Mr. A. CHAUMONT, Mr. THOMAS TAYLOR, Messrs. P. DEVOT & Co.
MARSEILLES	Messrs. HORACE BOUCHET & Co. Messrs. BUZUTIL, RICHARD & Co. Mons. PHILIGRET.
BAGNERES DE BIGORRE, (Hautes Pyrénées)	Mr. AIMÉ GÉRUZET, Marble Works.
BORDEAUX	Mr. AIMÉ GÉRUZET, 8, Place des Quincouces.
GIBRALTAR	Messrs. ARCHBOLD, JOHNSTON & POWERS. Messrs. TURNER & Co.
LISBON	Mr. ARTHUR VAN ZELLER, Penin. & Orient. St. Nav. Co.'s Offices.
SEVILLE	JULIAN B. WILLIAMS, Brit. Vice-Cons. Don JUAN ANT^o. BAILLY.
NICE	Messrs. A. LACROIX & Co., British Consulate.
GENOA	Messrs. GIBBS & Co.; Mr. A. G. BARCHI. Mr. GOMERSALL, British Vice-Consul.
MILAN	Messrs. BUFFET & BERUTO, Piazzale di S. Sepolcro, No. 3176.
CARRARA	Mr. VINCENZO LIVY, Sculptor.
LEGHORN	Messrs. W. MACBEAN & Co. Messrs. THOMAS PATE & SONS. Messrs. HENDERSON BROTHERS. Messrs. MAQUAY, PAKENHAM, & SMYTH. Messrs. GIAC^o. MICALI & FIG^o. Sculptors in Alabaster and Marble. Mr. M. RISTORI. Mr. JOSEPH GUANO. Mr. HENRY DUNN. Messrs. DELLA VALLE BROTHERS, Artists in Scagliola. Messrs. G^lo. GALLIANI & Co.
PISA	Mr. FERD. PEVERADA. Messrs. HUGUET & VAN LINT, Sculptors in Alabaster and Marble.
FLORENCE	Messrs. EMM^le. FENZI & Co. Messrs. PLOWDEN & FRENCH. Messrs. MAQUAY & PAKENHAM. Mr. GAET^o. BIANCHINI, Mosaic Worker, opposite the Cappella de' Medici. Mr. ANTONIO DI LUIGI PIACENTI. Mr. J. TOUGH. Messrs. F^lli. PACETTI, Picture-frame Makers, Via del Palagio. Messrs. NESTI CIARDI & Co. Mr. F. LEOPOLDO PISANI, Sculptor, No 1, sul Prato.
VOLTERRA	Sig. OTT^o. CALLAJ, and Sig. GIUS^e. CHERICI.

MESSRS. J. & R. McCRACKEN'S CORRESPONDENTS—*continued.*

BOLOGNA	Mr. Flavio Perotti, British Vice-Consul.
ANCONA	Messrs. Moore Merellet & Co.
ROME	Messrs. Freeborn & Co. Messrs. Torlonia & Co. Messrs. Macbean & Co. Mr. Carlo Trebbi. Messrs. Plowden, Cholmeley, & Co. Messrs. Pakenham, Hooker, & Co. Mr. Luigi Branchini, at the English College.
CIVITA VECCHIA.	Mr. J. T. Lowe, Junr., British Vice-Consul. Mr. T. Arata.
NAPLES	Messrs. Iggulden & Co. Messrs. W. J. Turner & Co. Messrs. Cumming, Wood, & Co.
PALERMO	Messrs. Brown, Franck, & Co.
MESSINA	Messrs. Cailler & Co.
MALTA	Mr. Emanuel Zammit. Mr. J. Aspinall. Rosina Dimech & Brothers, No. 69, Strada Teatro, Valletta, Sculptors in Malta Stone. Mr. P. P. Decesare, 53, Strada Reale, Sculptor in Malta Stone. Mr. Fortunato Testa, 92, Strada Stª Lucia. Messrs. Josh. Darmanin & Sons, 45, Strada Levante, Mosaic Workers.
CORFU	Mr. J. W. Taylor.
ALEXANDRIA	Messrs. Briggs & Co.
CONSTANTINOPLE	Messrs. C. Hanson & Co., and Mr. Black.
SMYRNA	Messrs. Hanson & Co.
BEYROUT	Mr. Henry Heald.
ATHENS, PIRÆUS	Mr. J. J. Bucherer.
VENICE	Messrs. Freres Schielin.
TRIESTE	Messrs. S. & A. Blumenthal & Co. Mr. John Harris.
OSTEND	Messrs. George Moore & Co.
GHENT	Mr. F. A. Belleroche. Messrs. Bach & Co. Mr. St. Amour.
BRUSSELS	Mr. J. De Buyser, Dealer in Antiquities, Marché au Beurre, 21.
ANTWERP	Messrs. F. Mack & Co., Kipdorp, 1748.
ROTTERDAM	Mr. P. Van Zeebroeck, Picture Dealer, &c., Rue des Récollets, 2076.
COLOGNE	Messrs. Preston & Co. Messrs. S. A. Levino & Co. Messrs. L. Mayer & Co. Messrs. C. Hermann & Co. Messrs. Boutmy & Co.
MAYENCE	Mr. J. M. Farina, vis-à-vis la Place Juliers.
FRANKFORT O. M.	Messrs. Gme. Tilmes & Co.
MANNHEIM	Mr. G. L. Kayser, Expéditeur.
MUNICH	Mr. Joseph Thuquet. Mr. W. Knussman, Cabinet Maker.
KISSINGEN	Mr. P. A. Tacchi's Successors, Glass Manufacturers, Zeil D, 17.
RATISBON	Madame Veuve J. H. Stiebel, Zeil D, 30.
NUREMBERG	Messrs. Bing Brothers, Zeil D, 31. Mr. F. Böhler, Zeil.
BASLE	Mr. G. A. Zipf, Ross Markt.
BERNE	Mr. Dinkelspeil. Messrs. Eyssen & Claus.
GENEVA	Mr. Hy. Wimmer, Printseller, Promenade St., No. 12. Messrs. May & Widmayer, Printsellers. Mr. F. Steigerwald, Glass Manufacturer. Messrs. L. Negrioli & Co.
LAUSANNE	Mr. E. Steigerwald, Glass Manufacturer.
INTERLACKEN	Messrs. J. Bergmann & Co.
GRINDELWALD	Mr. Auguste Koch, Dealer in Antiquities.
HAMBURG	Mr. Paolo Galimberti, at the Red Horse, Dealer in Antiquities.
PRAGUE	Messrs Jean Preiswerk & Fils.
CARLSBAD	Mr. Auguste Buesche. Mr. Albert Trumpy.
VIENNA	Messrs. Ritzchel, Père & Fils, Grand Quai.
SALSBURG	Messrs. Aug. & Victor Snell.
BERLIN	Mr. L. Longchamps.
DRESDEN.	Mr. J. Wyder.
NEW YORK	Mr. S. Rothacher, Fils.
	Messrs. Schaar & Clauss. Zahn & Vivié.
	Mr. W. Hofmann, Glass Manufacturer, Blauern Stern.
	Mr. A. V. Lebeda, Gun Maker, &c.
	Mr. Thomas Wolf, Glass Manufacturer.
	Mr. Carl Knoll, au Lion Blanc.
	Mr. W. Hofmann, Glass Manufacturer, am Lugeck, No. 768.
	Mr. Alois Duregger.
	Messrs. Gebruder Rocca, Printsellers, Unter den Linden.
	Messrs. Phaland & Dietrich, Carriers.
	Mr. Lion M. Cohn, Commre Expéditeur.
	Messrs. H. W. Bassenge & Co. Messrs. G. F. Thode Söhne.
	Madame Helena Wolfsohn, Schössergasse, No. 5.
	Messrs. Wilbur & Scott.

MUNICH.

FRANCIS STEIGERWALD,

MANUFACTURER OF ALL KINDS OF

Fancy Articles & Services in White & Coloured Crystal Glass,

CUT, OR ORNAMENTED WITH GILDING, PAINTING, OR ENGRAVING,

Begs respectfully to inform the Public that his large Stock at MUNICH, the acknowledged seat of the Fine Arts in Germany, is, as it has been for many years, carefully supplied with the NEWEST and CHOICEST PRODUCE of his FACTORY.

Francis Steigerwald has also an Establishment at Kissingen during the Season.

Requesting his Customers and Correspondents in ENGLAND to continue to this Establishment the favour and confidence they have been pleased to bestow on his former one at FRANKFORT ON THE MAINE, he begs to state that Purchases or Orders will be transmitted on the shortest notice, and without any further trouble, through the medium of his Agents, Messrs. J. & R. M'Cracken, No. 7, Old Jewry, London.

ROME.

ENGLISH PHARMACY.

460, CORSO,

BETWEEN THE CHURCH OF SAN CARLO AND THE VIA DE' PONTEFICI.

MR. SINIMBERGHI,

MEMBER OF THE ROYAL PHARMACEUTICAL SOCIETY OF GREAT BRITAIN,

BEGS to inform Visitors to Rome, that his Establishment is well provided with genuine English and French Patent Medicines.

Prescriptions prepared with the greatest care according to the formulary of the London, Edinburgh, Dublin, and United States Pharmacopeias, and the quality of the drugs may be confidently relied on, as they are chiefly supplied direct from Apothecaries' Hall.

GENOA.

SILVER FILIGREE WORK.

G. LOLEO,

(SUCCESSOR TO FELIX PERNETTI,)

No. 81, IN THE ALBERGO DELLA CROCE DI MALTA,

KEEPS a Magazine which boasts the most elegant and complete assortment of every description of objects of this renowned and special production of Genoese industry. The exhibition of it in London, on the glorious occasion of the 1st May, 1851, obtained, for its variety, elegance, and solidity, the admiration of the visitors to the Crystal Palace, and was honoured with a Prize Medal. He invites Foreigners and Travellers to visit his Establishment (without being expected to purchase), where every article is sold at fixed prices.

His Agents in England are Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.

*** In his Show-room may be seen a Monumental Column in filigree work in commemoration of the Great Exhibition.

FLORENCE.

G. BIANCHINI,

MANUFACTURER OF TABLES AND LADIES' ORNAMENTS, OF FLORENTINE MOSAIC.

No. 4844, VIA DE' NELLI, OPPOSITE THE ROYAL CHAPEL OF THE MEDICI,

INVITES the English Nobility and Gentry to visit his Establishment, where may always be seen numerous specimens of this celebrated and beautiful Manufacture, in every description of Rare and Precious Stones. Orders for Tables and other Ornaments executed to any Design.

G. BIANCHINI'S Agents in England are Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.

NICE.

ENGLISH WAREHOUSE.

T. W. HOW,

WINE MERCHANT, GROCER, &c.

QUAI DU JARDIN DES PLANTES,

(Two Doors from the Hotel de France).

Wines and Teas of the choicest qualities. Bass's and Allsopp's Pale and Burton Ales, Stout, Porter, &c. Lemann's Biscuits, English Cheese, York Hams, Pickles, Sauces, and a variety of other condiments and articles too numerous to mention.

Correspondents in London, Messrs. J. and R. McCracken, 7, Old Jewry.

NICE.

F. LATTES,

NEAR THE PONT NEUF,

General Agent,

AND

AGENT FOR LETTING FURNISHED APARTMENTS.

Letters addressed as above from parties requiring any information respecting Apartments, &c., will meet with immediate attention.

MUNICH.

HENRY WIMMER,

SUCCESSOR TO

J. M. DE HERMANN,

PRINT AND PICTURE SELLER TO HIS MAJESTY THE KING OF BAVARIA,

ROYAL PROMENADE STRASSE, No. 12.

MAGAZINE OF OBJECTS OF FINE ARTS, PICTURES, PRINTS, DRAWINGS, AND LITHOGRAPHS.

Invites the Nobility and Gentry to visit his Establishment, where he has always on Sale an extensive collection of Pictures by Modern Artists, Paintings on Glass and Porcelain, Miniatures, Drawings, Engravings, and Lithographs, the latter comprising the Complete Collections of the various Galleries, of which Single Copies may be selected.

He has also on Sale all that relates to the Fine Arts.

H. WIMMER undertakes to forward to England all purchases made at his Establishment, through his Agents, Messrs. J. and R. McCracken, 7, Old Jewry, London.

FRANKFORT O. M.

BING BROTHERS,

ZEIL, No. 31,

(OPPOSITE THE HOTEL DE RUSSIE,)

MANUFACTORY OF ARTICLES IN STAG'S HORN,

DEPÔT OF DRESDEN CHINA.

COPY OF THE STATUE OF ARIADNE.

*** *All kinds of Parisian Fancy Articles.*

Messrs. BING Brothers beg respectfully to invite the Public to visit their Establishment, where they have always on show, and for sale, a most extensive Assortment of Articles in Stag's Horn, of their own manufacture; consisting of Brooches, Ear-rings, Bracelets, Pen and Pencil-holders, Seals, Ink-stands, Watch-stands, Snuff-boxes, Cigar-boxes, Whips, Walking-sticks, Knives, Card-cases, and every description of article for the Writing and Work Table, besides Vases and other ornamental objects too various to be here enumerated.

Messrs. Bing have also the finest Copies, both in Biscuit-China and Bronze, of the Statue of Ariadne, the Chef-d'œuvre of the Sculptor Dannecker, of which the original is in Bethman's Museum at Frankfort O. M.

Messrs. Bing have likewise the *Sole Depôt* in Frankfort of the Porcelain of the Royal Manufactory of Dresden; and at their Establishment may be seen the most splendid assortment of Figures after the Ancient Models, ornamented with Lace-work of the most extraordinary fineness; likewise Dinner, Dessert, and Tea Services; Plates, Vases, Candelabras, Baskets, &c. &c., in the Antique Style, ornamented with flowers in relief, and the finest paintings.

Besides the above-named objects, they have a superb assortment of Clocks, Bronzes, Porcelain, and other Fancy Objects, the productions of Germany, France, and England.

Depôt of the veritable Eau de Cologne of Jean Maria Farina, of Cologne.

☞ Their Agents in London are J. and R. M'Cracken, 7, Old Jewry.

BONN ON THE RHINE.

MR. SCHMITZ,

PROPRIETOR OF THE GOLDEN STAR HOTEL,

Begs leave to recommend his Hotel to English Travellers. The apartments are furnished throughout in the English style; the rooms are carpeted, and the attendance, as well as the kitchen and the wine-cellar, is well provided.

The STAR HOTEL has been honoured by the visits of the following Members of the English Royal Family:—

1846.	June 18.	H. M. Adelaide, Queen Dowager of Great Britain, accompanied by His Highness Prince Edward of Saxe Weimar, Lord and Lady Barrington, Sir David Davis, M.D., Rev. J. R. Wood, M.A., Captain Taylor, &c. &c., honoured the above establishment with a Three Days' Visit.
1818.	May	H. R. H. the Duke of Cambridge and Suite.
1825.	March and Sept	H. R. H. the Duke and Duchess of Clarence and Suite.
1834.	July.	H. M. Queen Adelaide, accompanied by the Earl and Countess of Errol, Earl and Countess of Denbigh, Earl and Countess Howe, &c.
1836.	Aug.	H. R. H. the Duchess of Gloucester and Suite.
1837.	July	H. R. H. the Duchess of Cambridge and Suite.
1839.	Nov.	H. R. H. the Prince George of Cambridge and Suite.
—	Nov.	H. R. H. Prince Albert of Saxe Coburg Gotha, accompanied by Prince Ernest of Saxe Coburg Gotha, and their Suite.
1840	. . .	H. R. H. the Duchess of Cambridge, accompanied by the Princess Augusta of Cambridge, and their Suite.
1841	. . .	H. R. H. the Duchess of Kent and Suite, accompanied by H. S. H. the Prince of Leiningen.
1841	. . .	H. R. H. the Duchess of Cambridge and Suite.
—	. . .	H. R. H. Princess Carolina of Cambridge.
1844	. . .	H. R. H. the Duchess of Cambridge and Suite.
—	. . .	H. R. H. Princess Mary of Cambridge.
1845.	June	H. R. H. the Duchess of Kent and Suite, accompanied by H. S. H. the Prince of Leiningen.
1847.	July	H. R. H. the Duke and Duchess of Cambridge, with their Family and Suite.

Mr. SCHMITZ begs to add, that at no Hotel on the Rhine will be found more moderate charges.

FRANKFORT O. M.

P. A. TACCHI'S SUCCESSORS

(LATE FRANCIS STEIGERWALD,)

ZEIL D, No. 17,

Bohemian Fancy Glass and Crystal Warehouse.

P. A. TACCHI'S SUCCESSORS beg to acquaint the Public, that they have become the Purchasers of Mr. F. STEIGERWALD'S ESTABLISHMENT in this Town, for the Sale of Bohemian Fancy Cut Glass and Crystals.

They have always an extensive and choice Assortment of the Newest and most Elegant Patterns of

ORNAMENTAL CUT, ENGRAVED, GILT, AND PAINTED GLASS

Both White and Coloured,

In Dessert Services, Chandeliers, Articles for the Table and Toilet, and every possible variety of objects in this beautiful branch of manufacture. They solicit, and will endeavour to merit, a continuance of the favours of the Public, which the late well-known House enjoyed in an eminent degree during a considerable number of years.

P. A. TACCHI'S SUCCESSORS have BRANCH ESTABLISHMENTS during the Season at

WIESBADEN AND EMS,

Where will always be found Selections of the newest Articles from their principal Establishment.

Their Agents in England, to whom they undertake to forward Purchases made of them, are Messrs. J. & R. M'CRACKEN, 7, Old Jewry, London.

COLOGNE O. RHINE.

JOHN MARIA FARINA,

(OPPOSITE THE JULICH'S PLACE,)

PURVEYOR TO H. M. QUEEN VICTORIA; TO H. M. F. W. III., KING OF PRUSSIA; H. M. NICOLAS I., EMPEROR OF RUSSIA; THE KING OF HANOVER, ETC., ETC.

OF THE

ONLY GENUINE EAU DE COLOGNE.

THE frequency of mistakes, which are sometimes accidental, but for the most part the result of deception practised by interested individuals, induces me to request the attention of all English travellers to the following statement:—

Since the first establishment of my house in 1709, there has never been any partner in the business who did not bear the name of FARINA, nor has the manufacture of a second and cheaper quality of EAU DE COLOGNE ever been attempted, Since 1828, however, several inhabitants of Cologne have entered into engagements with Italians of the name of Farina, and, by employing that name, have succeeded to a very great extent in foisting an inferior and spurious article upon the Public.

But they have in this rivalry in trade not been satisfied with the mere usurpation of my name, the concluding phrase, "*opposite the Julich's Place,*" which had so long existed my especial property, was not allowed to remain in its integrity. To deceive and lead astray again those of the public who are not fully conversant with the locality and circumstances, the competition seized hold of the word "*opposite,*" and more than one settled in my immediate neighbourhood, that they might avail themselves to the full extent of the phrase "*opposite the Julich's Place.*" When tried before the courts, the use only of the word "*opposite*" was forbidden, which, however, has been supplied by the word "*at*" or "*near,*" with the addition of the number of their houses. It is true, another less flagrant, but not less deceitful invention was, that several of my imitators established the sites of their manufactories in other public places of the town, to enable them to make use of the phrase "*opposite* —— *Place,* or *Market,*" on their address cards or labels, speculating with respect to the proper name "*Julich,*" on the carelessness or forgetfulness of the consumer. I therefore beg to inform all strangers visiting Cologne that my establishment, which has existed since 1709, is exactly opposite the Julich's Place, forming the corner of the two streets, Unter Goldschmidt and Oben Marsporten, No. 23, and that it may be the more easily recognised, I have put up the arms of England, Russia, &c. &c., in the front of my house. By calling the attention of the public to this notice, I hope to check that system of imposition which has been so long practised towards foreigners by coachmen, valets de place, and others who receive bribes from the vendors of the many spurious compounds sold under my name.

A new proof of the excellence of MY manufacture has been put beyond all doubt by the fact of the Jury of the Great Exhibition in London having awarded ME the Prize Medal —See the Official Statement in No. 20,934 page 6 of the "*Times*" of this month.

COLOGNE, *October*, 1851.

J. M. FARINA,

Opposite the Julich's Place.

*** *My Custom-house Agents in London are* Messrs. J. & R. M'CRACKEN, *7, Old Jewry; and my Agent for Great Britain is* Mr. WM. LANGENBECK, *15, Maddox Street, Regent Street, and 9, Lime Street, City.*

UNION BANK OF LONDON.

SIR PETER LAURIE, ALDERMAN, *Governor.*
WILLIAM MOUNTFORD NURSE, ESQ., *Deputy Governor.*

RT. HON. THE LORD MAYOR.	P. NORTHALL LAURIE, ESQ.	A. BOYD, ESQ.
J. BARNES, ESQ.	C. LYALL, ESQ.	LT.-COL. MATHESON, M.P.
J. FARQUHAR, ESQ.	J. CHAPMAN, ESQ.	J. SCOTT, ESQ.
LEO SCHUSTER, ESQ.	H. HULBERT, ESQ.	

WILLIAM WILSON SCRIMGEOUR, *General Manager.* WALTER LAURIE, *Secretary.*

CIRCULAR NOTES.

CIRCULAR NOTES of the value of £10 and upwards, *free of expense*, and LETTERS OF CREDIT payable at the places indicated below may be obtained at the HEAD OFFICE, 2, PRINCES STREET, MANSION HOUSE; ARGYLE PLACE; and 4, PALL MALL EAST.

Abbeville
Aix-en-Provence
Aix-la-Chapelle
Alexandria
Aleppo
Algiers
Alicante
Almeria
Amiens
Amsterdam
Ancona
Angers
Antwerp
Archangel
Athens
Augsbourg
Avignon
Avranches
Baden-Baden
Bagdad
Bagnères de Big
Bahia
Barcelona
Basle
Bayonne
Beirout
Bergen
Berlin
Berne
Besançon
Bilbao
Blois
Bologna
Bombay
Bonn
Bordeaux
Botzen
Boulogne
Bremen
Breslau
Bruges
Brünn
Brunswick
Brussels
Burgos
Cadiz
Caen
Cairo
Calais
Calcutta
Cambrai
Canada
Canton
Cape Town
Carlsbad
Carlsruhe
Cassel
Catania
Cephalonia
Cette
Ceylon
Chalon
Chambery
Chaux de fonds
Cherbourg
Christiana
Christiansand
Civitâ Vecchia
Clermont Ferrand
Coblenz
Cobourg
Coire
Cologne
Constance
Constantinople
Copenhagen
Cordova
Corfu
Corunna
Creuznach
Damascus
Dantzic
Darmstadt
Delhi
Dieppe
Dijon
Dresden
Drontheim
Dunkirk
Dusseldort
Elberfeld
Elsinore
Emms
Florence
Foix
Francfort
Geneva
Genoa
Ghent
Gibraltar
Gotha
Gottenbourg
Gottingen
Graefenburg
Granville
Grasse
Gratz
Grenada
Grenoble
Halifax
Hamburg
Hanover
Havre
Hague
Heidelburg
Hermanstadt
Homburg es monts
Hong Kong
Innspruck
Interlaken
Jaffa
Jerusalem
Kissingen
Königsberg
Lausanne
Leghorn
Leipsic
Liege
Lille
Lisbon
Locle
L'Orient
Lubeck
Lucca
Lucerne
Lyons
Madeira
Madras
Madrid
Magdebourg
Malaga
Malta
Mannheim
Mantua
Marienbad
Marseilles
Mauritius
Mayence
Melbourne
Messina
Middlebourg
Milan
Modena
Montpellier
Montreal
Moreton Bay
Moscow
Moulins
Moulmein
Munich
Munster
Murcia
Nancy
Nantes
Naples
Neufchâtel
New Orleans
New York
Nice
Nismes
Nurembourg
Odessa
Oleron
Oporto
Orleans
Ostend
Palermo
Paris
Parma
Patras
Pau
Perpignan
Pesth
Pisa
Port St. Mary
Prague
Presbourg
Quebec
Rastadt
Ratisbonne
Rennes
Rheims
Riga
Rio de Janeiro
Rome
Rostock
Rotterdam
Rouen
Salamanca
Salzburg
San Francisco
San Sebastian
Santa Cruz
Schwalback
Seville
Shauffhausen
Siena
Singapore
Smyrna
Spa
Stettin
St. Galle
St. Malo
St. Omer
St. Petersburg
St. Quentin
St. Thomas
Stockholm
Strasbourg
Stuttgardt
Sydney
Tarbes
Teneriffe
Töplitz
Toronto
Toulon
Toulouse
Tours
Treves
Trieste
Turin
Utrecht
Valenciennes
Valencia
Venice
Verona
Vevey
Vienna
Vigo
Vitoria
Warsaw
Weimar
Wiesbaden
Wildbad
Worms
Wurzbourg
Yverdon
Zante
Zaragosa
Zurich.

LUCERNE.

Board and Lodging Six Francs a Day, Children Half-price, at

PHILIP SEGESSER'S

PENSION AU TIVOLI.

Commanding beautiful views of the Lake and Mont Pilate, situated about half-a-mile from Lucerne. Any enquiries will be readily answered by HIGFORD BURR, Esq., Aldermaston, Newbury, who can strongly recommend the Establishment.

THE SCOTTISH TOURIST FOR 1852.

(12th Edition.)

Now ready, One Volume, 12mo, 8s. 6d.,

OLIVER & BOYD'S

SCOTTISH TOURIST for 1852.

Being a GUIDE to the CITIES, TOWNS, ANTIQUITIES, SEATS of the NOBILITY, and PICTURESQUE LAKE and MOUNTAIN SCENERY of Scotland; with numerous Illustrative Engravings and carefully prepared Travelling Maps.

This well-known work, now the property of Messrs. OLIVER & BOYD, has been almost *entirely rewritten*, and gives full and accurate information on every thing that can prove interesting or amusing to the Tourist. The separate Tours are minutely described, and enlivened with a pleasing variety of Anecdote and Historical Reminiscence.

OLIVER & BOYD, Edinburgh. SIMPKIN, MARSHALL, & Co., London.

FOREIGN BOOKS.

GERMAN, FRENCH, ITALIAN, SPANISH, SWEDISH, DANISH, AND DUTCH

GRAMMARS,

DICTIONARIES, DIALOGUES,

and a choice stock of the

LITERATURE OF THE CONTINENT

is always to be found at

FRANZ THIMM'S,

88, NEW BOND STREET, LONDON.

Just published, fcap., 5s. cloth.

HELEN OF INNSPRUCK

OR, THE MAID OF TYROL.

A POEM, IN SIX CANTOS,

Illustrative of the War of Liberation in 1809 embracing the exploits and execution of Hofer.

"The story of the Tyrolese struggle for freedom is well narrated, and many of the passages have true poetic power and beauty."—*Literary Gazette.*

"A composition singularly free from faults. A volume of more than respectable poetry."—*Critic.*

London: HAMILTON, ADAMS & Co.; Bristol: H. OLDLAND.

THE LONDON AND WESTMINSTER BANK

Issues Circular Notes for £10 each,

FOR THE USE OF TRAVELLERS AND RESIDENTS ON THE CONTINENT.

They are payable at every important place in Europe, and enable a Traveller to vary his route without inconvenience. No expense is incurred, and when cashed, no charge is made for commission. They may be obtained at the head office of the London and Westminster Bank, in Lothbury; or of its branches, viz.:—1, St. James's-square, 214, High Holborn, 3, Wellington-street, Borough, 87, High-street, Whitechapel, and 4, Stratford-place, Oxford-street.

J. W. GILBART, *General Manager.*

BEST FAMILY WEEKLY NEWSPAPER.

BELL'S WEEKLY MESSENGER

Has been established for more than half a century, and is acknowledged to be the best Weekly Newspaper now published. Its circulation greatly exceeds that of any other paper of its class, a fact resulting from the high reputation it has obtained for the extent, variety, and correctness of its information on all subjects embraced by a general newspaper, as well as by its rigid exclusion of everything, either in the shape of advertisements or otherwise, offensive to morals and good taste. In Politics it is Conservative, in Religion thoroughly Protestant; while its Commercial Intelligence commends it to the Merchant and the Man of Business. To English Families residing on the Continent it will prove peculiarly acceptable, as it contains a full and authentic record of all domestic affairs of general interest, and a carefully prepared Summary of Foreign News. It can be forwarded to any part of the Continent. Price 6d., or 56c. weekly, and 6s. 6d., or 7f. 80c. per quarter, paid in advance. Orders should be addressed to the Publisher, at the Office 2, New Bridge-street, Blackfriars, London or to any Newsvendor.

FRANKFORT O. M.

MESSRS. LÖHR & ALTEN,

PROPRIETORS OF

THE ROMAN EMPEROR HOTEL,

Beg to recommend their House to English Travellers.

This large and well situated Establishment is conducted under the immediate superintendence of the Proprietors, and newly furnished with every comfort.

The "Roman Emperor" is often honoured by Royal Families and other high personages. The following have lately honoured this Hotel—

H.M. THE KING AND QUEEN OF WURTEMBERG.
H.M. THE QUEEN OF HOLLAND.
H.R.H. THE CROWN PRINCE AND PRINCESS OLGA OF WURTEMBERG.
H.I.H. THE ARCHDUKE OF AUSTRIA.
&c. &c. &c.

Table d'hôte at 1, 1th. 30c., Wine included. Breakfast, 36c.
" " 4½, 1th. 45c., without Wine. Tea, 42c.
Bed Rooms, from 1th. to 3th.

BRUSSELS.

CARRIAGES AND HORSES.

T. SUFFELL

Respectfully informs British and American Travellers they can always obtain a choice of

EXCELLENT VEHICLES,

OR

GOOD SADDLE HORSES,

TO CONVEY PARTIES

TO AND FROM WATERLOO,

At very reasonable prices.

For Carriages by the day, half day, or hour, apply to T. SUFFELL, 12, Rue De Ravenstein, Montagne de la Cour, on the right hand side descending from the Place Royale.

Carriages of every description for town use.

A Pair of Horse Carriages for Waterloo, 20 fr.; Gig or Cab, 15 fr.; and a Saddle Horse, 12 fr.

GENOA.

HOTEL CROCE DI MALTA,

BY

MRS. V. PERNETTI.

This Hotel, which is the first in Genoa, is situated in a most convenient position for visitors.

It has been lately re-embellished and refurnished, and is conducted on a most liberal scale, under the personal active superintendence of the Proprietor, who takes this opportunity to assure all those who may honour her with their patronage, that nothing will be left undone to ensure their comfort and convenience, as well as to maintain the reputation of her Establishment.

The Official Descriptive and Illustrated Catalogue of the Great Exhibition of the Industry of all Nations.

SUPPLEMENTAL VOLUME OF ILLUSTRATIONS of those Articles for which PRIZE AND COUNCIL MEDALS have been awarded by the Jurors of the Great Exhibition of the Industry of all Nations.

Messrs. SPICER BROTHERS and WM. CLOWES & SONS are preparing for publication a Volume of ILLUSTRATIONS, in the highest style of Art, as a Supplemental Volume to the Illustrated Catalogue, which will embrace a large portion of those objects which are not included in the three volumes already published. This Volume will also include the Report of the Commissioners for the Exhibition, 1851, containing a mass of valuable information connected with the Great Exhibition, Statistical Tables of Number of Visitors, Amounts taken, &c.

THE COMPLETE OFFICIAL DESCRIPTIVE AND ILLUSTRATED CATALOGUE OF THE GREAT EXHIBITION OF THE WORKS OF INDUSTRY OF ALL NATIONS, 1851. In three handsome Volumes, cloth, lettered, gilt edges, price Three Guineas.

Whole morocco	£5 5 0	Whole Calf	£5 0 0
Half do.	4 15 0	Half do	4 10 0

This work forms a complete Scientific, Historical, and Illustrated Record of the Great Exhibition of 1851. The numerous Illustrations consist of the most interesting and important objects of Art and Industry exhibited; and original Notes and Papers have been contributed by the following gentlemen.

Professor OWEN, F.R.S.
Baron JUSTUS LIEBIG, F.R.S.
Professor LINDLEY, F.R.S.
Professor FORBES ROYLE, F.R.S.
Professor BELL, F.R.S., Sec. R.S.
Professor E. FORBES, F.R.S.
Professor ANSTED, F.R.S.
Professor HOSKING.
Professor A. DE MORGAN, M.A.
PHILIP PUSEY, M.P., F.R.S.
Rev. J. BARLOW, F.R.S.
Rev. J. BOOTH, F.R.S.
Captain L. L. BOSCAWEN IBBETSON, F.R.S.
Dr. LYON PLAYFAIR, C.B., F.R.S.
M. DIGBY WYATT, C.E., F.R.I.B.A.
HENRY COLE, C.B., F.R.S.
JAMES GLAISHER, F.R.S.
J. E. GRAY, F.R.S.
ROBERT HUNT, Keeper of Mining Records.
ROBERT ELLIS, F.L.S.
S. CLEGG, Jun., F.R.S.
W. DE LA RUE, F.R.S.
J. SPURGIN, M.D.
JOHN WILSON, F.R.S.E.
HENRY DIBDIN.
W. C. AITKIN.
H. MAUDSLAY, C.E.
ROBERT HENDRIE, Jun.
J. A. NICHOLAY.

"The work is without precedent in the annals of literature."—*Athenæum.*
"The sole industrial source for future investigations connected with the yet undeveloped resources of the 19th century."—*Daily News.*
"A complete literary type of the original to which it refers."—*Times.*

EXHIBITION 1851.—JURY REPORTS.

THE REPORTS BY THE JURIES on the Subjects in the 30 Classes into which the Exhibition was divided, are issued in two editions, one in large type, forming 2 vols., super-royal 8vo, of about 1000 pages each, price Two Guineas; and the other in small type, double columns, forming 1 vol., super royal 8vo, of about 1000 pages, price One Guinea. Both editions will be uniform in size with the OFFICIAL DESCRIPTIVE AND ILLUSTRATED CATALOGUE.

POPULAR RECORD OF THE GREAT EXHIBITION.—HUNT'S HANDBOOK, being an Explanatory Guide to the Great Exhibition of the Industry of All Nations, 1851. In 2 vols., price 6s. By ROBERT HUNT, Professor of Mechanical Science, Government School of Mines.

THE OFFICIAL SMALL CATALOGUE, Finally Corrected and Improved Edition, with a full Alphabetical and Classified Index of Contributors and of Articles exhibited. Lists of Commissioners and others engaged in the Exhibition, &c., in one volume, with the British and Foreign Priced Lists, price 7s. 6d.

SPICER BROTHERS, Wholesale Stationers.
WM. CLOWES and SONS, Printers.

Official Catalogue Office, 2, Tudor-street, New Bridge-street
Blackfriars, and of all Booksellers.

To all Persons of Taste intending to Visit London.

MECHI,

OF No. 4, LEADENHALL STREET, NEAR GRACECHURCH STREET, LONDON,

Has long been renowned throughout the civilised world for

RAZORS, STROPS, CUTLERY IN GENERAL,

NEEDLES, DRESSING-CASES, WORK-BOXES, TEA-TRAYS, AND PAPIER MACHE IN ALL ITS VARIOUS APPLICATIONS,

AS WELL AS EVERY REQUISITE FOR THE TOILET AND WORK-TABLE.

His well-known Emporium has been re-decorated in a style suitable to the improved spirit of the age, and has received an accession of Stock calculated to meet the extraordinary demand which he anticipates. Among the sights of London, none are more interesting and extraordinary than its shops, and for a combination of taste and elegance, there is not one more conspicuous than MECHI'S. Those who wish to see the Manufactures of England displayed in the most attractive manner must not omit to visit MECHI'S, where they will find an abundance of objects adapted to the requirements of every class of purchasers. Catalogues will be furnished gratis, or sent to any address in England, post free.

4, LEADENHALL STREET, NEAR THE INDIA HOUSE.

NICE.—MARITIME.

HOTEL VICTORIA.

BY J. ZICHITELLI,

CROIX DE MARBRE, JARDIN DES PLANTES.

This Hotel is delightfully situated, facing the Sea, and possesses a southern aspect. The accommodation is of a superior quality, and adapted for the Nobility, Families, or for Single Travellers.

ENGLISH COOKERY.

Now ready, with 100 Illustrative Woodcuts. Post 8vo. 6s. Strongly bound.

MODERN DOMESTIC COOKERY.

Founded upon principles of ECONOMY and PRACTICAL KNOWLEDGE, and adapted for PRIVATE FAMILIES. *A New Edition*, most carefully revised and improved.

JOHN MURRAY, ALBEMARLE STREET.

MAPS Published under the superintendence of the SOCIETY for the DIFFUSION of USEFUL KNOWLEDGE, 9d. coloured, 6d. plain, each.

The whole of the Maps and Plans have lately been most carefully revised, and all the recent discoveries added.

The ATLAS COMPLETE, 161 maps and 51 plans of towns, with index, plain, in 1 vol., half morocco or russia, 6l. 17s.; in 1 vol., half morocco, or russia, coloured, 9l. 14s.

The LIBRARY ATLAS, containing Europe, Asia, Africa, America, and Australia, with index, in 1 vol., half morocco or russia, plain, 5l. 5s.; coloured, 7l. 7s.

The SCHOOL ATLAS, Modern, 21 maps, with index to places, half-bound, plain, 18s.; coloured, 18s.

The INDEX to the MAPS, Atlas size, 5s.; in 8vo. cloth, 5s.

The WORLD, on the GNOMONIC PROJECTION, plain, 3s.; coloured, 4s. 6d.

GEOLOGICAL MAP of ENGLAND and WALES, fully coloured by hand, 5s.

The STARS on the GNOMONIC PROJECTION, plain, 3s.; coloured, 6s. Six maps, larger size, plain, 15s.; coloured, 1l. 1s.

ATLAS of INDIA, 20 coloured maps, half-bound, 18s.; circuit leather, 16s.

ATLAS of NORTH and CENTRAL AMERICA, 19 coloured maps, half-bound, 17s.

MAP of ENGLAND and WALES, on roller, fully coloured, 12s.

The MAP of LONDON, corrected to the present time, price 1s. plain; 1s. 6d., coloured, 3s. bound in cloth, or 6s. on roller, varnished.

A Catalogue, containing the whole of the maps, can be had of all Booksellers.

Purchasers can have any of the Maps in case, on roller, or bound, according to their order, on applying to the Publisher.

G. Cox, 12, King William-street, Strand, and all Booksellers.

MALTA.—EGYPT.—INDIA.—IONIAN ISLES.

By Appointment

OF

THE LORDS COMMISSIONERS OF THE ADMIRALTY.

H. B. Majesty's Steam Packets, possessing every requisite accommodation for the comfort of passengers, keep up a regular Communication between England and India, *vid* Marseilles, Malta, and Alexandria, twice a Month.

These fine Vessels leave Marseilles for Malta on the 9th and 28th, and Malta for Marseilles about the 12th and 24th, performing the passage in about 68 hours.

On the 13th one of these Packets is despatched to Alexandria with the India Mails and passengers, which place she leaves with the Homeward Mail and passengers about the 21st, occupying about 90 hours in the voyage. The Packet for Marseilles waits her arrival, also one of the Peninsular Company's Boats, to convey passengers to England *vid* Gibraltar, to the 26th.

IONIAN ISLES.

On the 1st and 13th of each month one of these Packets is despatched to Corfu, *vid* Cephalonia, Zante and Patras, from whence passengers can proceed to Athens. She remains at Corfu four days, and returns (calling at the above ports) to Malta, arriving on the 10th and 22nd, in time to secure passages to England, *vid* Gibraltar or Marseilles.

Freights on Specie in accordance with Admiralty regulation; 1 per Cent. on Silver, ½ on Jewellery.

Freight on Baggage and Parcels may be known on application at the Agents'.

Passages, including Wines, a liberal Table, and every Expense.

	1st Class.	Female Servants.	2nd Class.	3rd Class, if Victualled.	3rd Class, not Victualled.
	£ s. d.	£ s. d.	£ s. d.	£ s. d.	£ s. d.
Between Malta and Marseilles	8 2 0	5 8 0	4 10 0	2 14 0	2 0 6
" " Alexandria	12 10 0	8 6 8	7 2 0	3 16 0	2 17 0
" " Corfu	9 0 0	6 0 0	5 10 0	2 10 0	1 17 6
" " Patras	7 0 0	4 13 4	4 10 0	1 16 0	1 7 0

And the intermediate Ports in proportion.

BOOKING AGENTS.

MARSEILLES—L. Bouvet.
ALEXANDRIA—Mr. Davidson.
BOMBAY—Times Office.
PARIS—A. & W. Galignani.
ATHENS—C. Margaretta, Esq.
MALTA—G. Muir, 247, Strada Reale.
ZANTE—W. L. Reynolds, Esq.
CEPHALONIA—Captain Lefochilo
SINGAPORE—Mr. Logan.
PATRAS—T. Woodley.
ENGLAND—Messrs. G. W. Wrhatley & Co., 156, Leadenhall Street; and C. W. De Bernardy, Esq., 20, John Street, Adelphi, London.

Offices will be shortly Established at other Ports.

G. MUIR,

Booking and Superintending Agent

to Her Majesty's Packets in the Mediterranean.

N.B.—Passengers leaving England by the P. and O. Company's Steamer from Southampton on the 29th, are conveyed on to Alexandria by H. M.'s Packet leaving Malta on the 13th. Mr. Muir, the Agent, will be on board to tranship their luggage and give them any information. There is no expense attending it.

BOULOGNE-SUR-MER.

BRIGHTON FAMILY HOTEL.

This large and delightfully situated Hotel possesses the advantage of being close to the Railway Station. It is surrounded by extensive and well-kept Pleasure Grounds and Gardens, to the extent of several acres, and affords a very agreeable residence either for a long or short period.

The Farm and Gardens yield abundance of Fruit, Vegetables, Butter, Milk, Eggs, &c., for the use of the Hotel. There is a Table d'Hôte at Six o'clock.

CARRIAGES ATTEND THE ARRIVAL OF THE STEAMERS.

MUNICH.

HOTEL MAULICH.

BY E. MAULICH.

THIS Hotel, which is the first in Munich, is situated in a central and most convenient position for Visitors to this renowned seat of the Fine Arts.

It is conducted on a most liberal scale, and the Proprietor leaves nothing undone which a constant personal active superintendence can effect, to ensure the comfort and convenience of his Visitors. It has been honoured with the patronage of the highest personages of the Continent and Great Britain.

The Proprietor begs to assure those who may honour him with their patronage that they may rely on a continuance of his endeavours to merit the same, and to maintain the reputation of his Establishment.

This day, fcap. 8vo, 1*s.* 6*d.*

THE ART OF DINING;

OR, GASTRONOMY AND GASTRONOMERS.

Two Essays, from the "QUARTERLY REVIEW," revised, with Additions by the Author.

"Among the many distinguished and accomplished persons who have kindly fallen in with the humour of the undertaking, and have supplied the writer with valuable materials in the shape of hints, recipes, and illustrative anecdotes, he deems it an imperative duty to acknowledge his obligations to Count d'Orsay, Lord Marcus Hill, the Right Hon. Colonel Damer, the Hon. W. Stuart, (attached to the British Embassy at Paris,) Sir Alexander Grant, Bart., Sir H. Hume Campbell, of Marchmont, Bart., the Editor of the 'Quarterly Review,' the Author of the 'Spanish Handbook,' Lady Morgan, and (last, not least) the Author of 'Stuart of Dunleith."—*Author's Preface.*

BLACK'S GUIDE-BOOKS

AND TRAVELLING-MAPS FOR TOURISTS.

"They should find a corner in the portmanteau of every person about to undertake a journey of pleasure or business, either in England and Wales, or Scotland."—*John Bull.*

"The most valuable series of Picturesque Guide Books issued by Messrs. Black of Edinburgh. We have looked carefully through the volumes: they are admirably 'got up;' the descriptions are accurate, and remarkably clear and comprehensive. Altogether this series of works is of immense value to Tourists."—*Art-Journal.*

In a closely printed and portable volume, price 10s. 6d.,

Black's Picturesque Tourist and Road Book of England.

With 26 Maps and Railway Charts.

Price 8s. 6d. a NINTH EDITION of

Black's Picturesque Tourist of Scotland.

With 24 Maps, Plans, and Charts; and 50 Views of Scenery and Public Buildings.

Price 5s., a THIRD EDITION, of

Black's Picturesque Guide to the English Lakes;

With an Essay on the Geology of the District, by Professor PHILLIPS; minutely accurate Map and Charts; and Views of the Mountain Ranges, and other Scenery.

Price 5s., beautifully printed and illustrated,

Black's Picturesque Tourist of North and South Wales and Monmouthshire.

Containing minutely engraved Travelling Maps, Charts of the Railways, a Chart of the Course of the River Wye, numerous Views of the Scenery, engraved on Wood and Steel, and a copious Itinerary.

Price 3s. 6d., a FIFTH EDITION of

Black's Economical Tourist of Scotland.

Containing an accurate Travelling Map and Itinerary, with Descriptive Notices of all the remarkable objects along the several roads, and Four Engraved Charts of those localities which possess peculiar historical or picturesque interest.

Price 2s. 6d., a SEVENTH EDITION of

Black's Guide through Edinburgh, with a Description of the Environs.

Illustrated with a Plan of the City; a Map of the Country Ten Miles round, and numerous Views of the Public Buildings and of the Neighbouring Scenery.

Price 10s. 6d., a THIRD EDITION, (800 pp.,) greatly enlarged, of

Guide to the Highlands and Islands of Scotland, including Orkney and Zetland.

With Directions for Visiting the Lowlands, Tables of Distances, Notices of Inns, and other Information for the use of Tourists.

By GEORGE & PETER ANDERSON, of Inverness.

"An original and solid work, which tells all that common Guide-books profess to tell, but more fully and with better arrangement."—*Spectator.*

"Most copiously and praiseworthily minute."—*Athenæum.*

A. & C. BLACK, EDINBURGH; AND SOLD BY ALL BOOKSELLERS.

MURRAY'S
HANDBOOKS FOR TRAVELLERS.

HANDBOOK OF TRAVEL-TALK, in four Languages, for the USE OF ENGLISHMEN TRAVELLING ABROAD, OR FOREIGNERS VISITING ENGLAND. 18mo, 5s.

HANDBOOK OF MODERN LONDON: a COMPLETE GUIDE to all OBJECTS and PLACES of INTEREST in the METROPOLIS. Maps and Plans, 16mo, 5s.

HANDBOOK OF LONDON: PAST and PRESENT. An ALPHABETICAL GUIDE to the CHURCHES, ANTIQUITIES, HISTORY, and ASSOCIATIONS. Post 8vo, 16s.

HANDBOOK TO THE ANTIQUITIES IN THE BRITISH MUSEUM. 300 Woodcuts. Post 8vo, 7s. 6d.

HANDBOOK FOR DEVON AND CORNWALL. Maps. Post 8vo, 6s.

HANDBOOK FOR NORTH GERMANY AND THE RHINE.—HOLLAND, BELGIUM, AND PRUSSIA. Map. Post 8vo, 12s.

HANDBOOK FOR SOUTH GERMANY AND THE TYROL.—BAVARIA, AUSTRIA, SALZBURG, STYRIA, AUSTRIAN AND BAVARIAN ALPS, AND THE DANUBE. Map. Post 8vo, 12s.

HANDBOOK OF PAINTING.—THE GERMAN, FLEMISH, AND DUTCH SCHOOLS. Post 8vo, 12s.

HANDBOOK FOR SWITZERLAND.—THE ALPS OF SAVOY AND PIEDMONT. Map. Post 8vo, 10s.

HANDBOOK FOR FRANCE AND THE PYRENEES.—NORMANDY, BRITANNY, THE FRENCH ALPS, DAUPHINE, AND PROVENCE. Maps. Post 8vo, 12s.

HANDBOOK OF MADEIRA, containing INFORMATION FOR THE TRAVELLER OR INVALID VISITOR. With Woodcuts. Post 8vo, 8s. 6d.

HANDBOOK FOR SPAIN.—ANDALUSIA, RONDA, GRENADA, CATALONIA, GALLICIA, THE BASQUES, ARRAGON, &c. Maps. Post 8vo, 16s.

HANDBOOK OF PAINTING.—THE SPANISH AND FRENCH SCHOOLS. Post 8vo, 12s.

HANDBOOK FOR NORTH ITALY AND FLORENCE.—SARDINIA, GENOA, THE RIVIERA, LOMBARDY, AND TUSCANY. Maps. Post 8vo, 12s.

HANDBOOK FOR CENTRAL ITALY AND ROME.—THE PAPAL STATES, AND CITIES OF ETRURIA. Map. Post 8vo, 16s.

HANDBOOK OF PAINTING.—THE ITALIAN SCHOOLS. 100 Woodcuts. 2 vols. Post 8vo, 24s.

HANDBOOK FOR THE EAST.—MALTA, THE IONIAN ISLANDS, GREECE, TURKEY, ASIA MINOR, AND CONSTANTINOPLE. Maps. Post 8vo, 15s.

HANDBOOK FOR EGYPT.—THE NILE, ALEXANDRIA, CAIRO, THEBES, INDIA, &c. Map. Post 8vo, 15s.

HANDBOOK FOR DENMARK, NORWAY, AND SWEDEN. Maps. Post 8vo, 12s.

HANDBOOK FOR RUSSIA AND FINLAND. Maps. Post 8vo, 12s.

MR. MURRAY'S

PUBLICATIONS OF THE PRESENT SEASON.

JOURNAL OF A WINTER'S TOUR IN INDIA. By the Hon. Capt. FRANCIS EGERTON, R.N. Woodcuts. 2 vols. Post 8vo, 12s.

STRIFE FOR THE MASTERY. Two ALLEGORIES. With Illustrations. Crown 8vo.

THE UNITED STATES AND CANADA. With Notes on Public Subjects. By H. SEYMOUR TREMENHEERE. Post 8vo, 10s. 6d.

GUSTAVUS VASA, KING OF SWEDEN: HIS EXPLOITS AND ADVENTURES. With Extracts from his Correspondence. Portrait. 8vo, 12s. 6d.

THE TEA COUNTRIES OF CHINA AND INDIA, including SUNG-LO and the BOHEA HILLS. By ROBERT FORTUNE. Map and Woodcuts. 8vo, 15s.

LIVES OF LORDS FALKLAND, CAPEL, AND HERTFORD. By LADY THERESA LEWIS. Portraits. 3 vols. 8vo, 42s.

THE CIVIL GOVERNMENT OF MODERN INDIA. By GEORGE CAMPBELL. 8vo, 16s.

BUENOS AYRES AND THE PROVINCES OF THE RIO DE LA PLATA; FROM THEIR DISCOVERY AND CONQUEST BY THE SPANIARDS TO THEIR POLITICAL INDEPENDENCE. By SIR WOODBINE PARISH. *Second Edition.* Plates. 8vo, 14s.

A MEMOIR OF BISHOP STANLEY, with his ADDRESSES and CHARGES. By REV. A. P. STANLEY, M.A. *Second Edition.* 8vo, 10s. 6d.

MECHANISM AND VITAL ENDOWMENTS OF THE HAND, as evincing Design. By SIR CHARLES BELL. *Fifth Edition.* Portrait and Woodcuts. Post 8vo, 7s. 6d.

LAVENGRO; THE SCHOLAR,—THE GIPSY,—AND THE PRIEST. By GEORGE BORROW, Esq. Portrait. 3 vols. Post 8vo, 30s.

HISTORY OF ENGLAND AND FRANCE UNDER THE HOUSE OF LANCASTER. With an Introductory View of the Early Reformation. 8vo, 15s.

MR. MURRAY'S LIST OF PUBLICATIONS—*Continued.*

THE DUKE OF WELLINGTON'S DESPATCHES AND CORRESPONDENCE during his various CAMPAIGNS in INDIA, DENMARK, PORTUGAL, SPAIN, the LOW COUNTRIES, and FRANCE. Compiled from Official and other Authentic Documents. By COLONEL GURWOOD, C.B. *A New and Enlarged Edition*, 8 vols. 8vo., 21s. each.

The Letters and General Orders copied by the Deputy Adjutant General, from the original Manuscripts of the Duke of Wellington, when commanding in India, are inserted according to their respective dates; the extracts from the Instructions for the Movements of the Army, and from the General Orders circulated by the Quarter-Master General and Adjutant General, in the Peninsula, France, and the Low Countries, *with other new Papers, appear for the first time in this Edition.*

A SELECTION FROM THE WELLINGTON DESPATCHES, arranged as a convenient MANUAL OF REFERENCE FOR OFFICERS while Travelling or on Service. 8vo, 18s.

THE FIRST YEARS OF THE AMERICAN WAR. 1763—80. By LORD MAHON. 2 vols. 8vo, 30s.

THE CORRESPONDENCE OF GEORGE GRENVILLE, AND HIS BROTHER, EARL TEMPLE, their FRIENDS AND CONTEMPORARIES. *From the Archives at Stowe.* 2 vols. 8vo, 32s.

GROTE'S HISTORY OF GREECE. Continued to the Accession of Philip of Macedon, B.C. 403-359. Maps. 2 vols. 8vo, 32s.

FARINI'S HISTORY OF THE ROMAN STATE, 1815-50. Translated by the Right Hon. W. E. GLADSTONE, M.P. Vol. 3. 8vo, 12s.

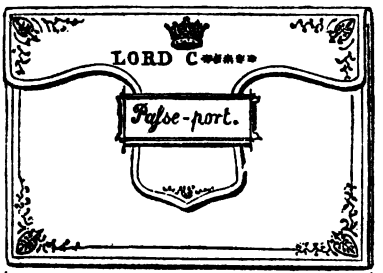
PARIS IN 1851.—A FAGGOT OF FRENCH STICKS. By SIR FRANCIS HEAD. *Second Edition.* 2 vols. Post 8vo, 24s.

A MANUAL OF FIELD OPERATIONS, for the USE of OFFICERS. By LIEUT. JERVIS, Royal Artillery. Post 8vo, 9s. 6d

DR. SMITH'S SMALLER CLASSICAL DICTIONARY, for YOUNG PERSONS. Abridged from the larger Works. With 200 Woodcuts. Crown 8vo, 10s. 6d.

THE DANES AND NORWEGIANS IN ENGLAND, SCOTLAND, AND IRELAND. By J. J. A. WORSAAE. Woodcuts. Post 8vo, 10s. 6d.

LIFE OF THOMAS STOTHARD, R.A. With PERSONAL REMINISCENCES. By MRS. BRAY. Portrait and Engravings. Fcp. 4to, 21s.



PASSPORTS

Carefully Mounted and inserted in morocco cases, with name lettered in gold.

Ambassadors' Signatures obtained to British Secretary of State's Passports, at one Shilling each.

The latest editions of all MURRAY'S HAND-BOOKS; which can generally be supplied when out of print and not to be obtained elsewhere.

COURIERS, or TRAVELLING SERVANTS, can be obtained at

LEE'S Polyglot Washing Books,

(To save Travellers the trouble of translating their Washing Bills)

FOR LADIES.

Ditto

FOR GENTLEMEN.

English & French.
English & Italian.
English & German.
English & Spanish.
English & Portuguese.

1s. each.

Foreign Letter Paper,

Extra Large Size,

VERY THIN,

1s. per Quire.

TELESCOPES

LUGGAGE LABELS.

DOOR FASTENERS.

Pocket Compasses.

Leather Money-Bags.

JOHN LEE'S GUIDE DEPÔT

440, WEST STRAND,

TWO DOORS WEST OF LOWTHER ARCADE,

Where an EXTENSIVE COLLECTION of GUIDES, HAND-BOOKS, MAPS, DICTIONARIES in all Languages, and INTERPRETERS useful for Travellers upon the Continent or elsewhere, and every information concerning PASSPORTS, can be obtained.

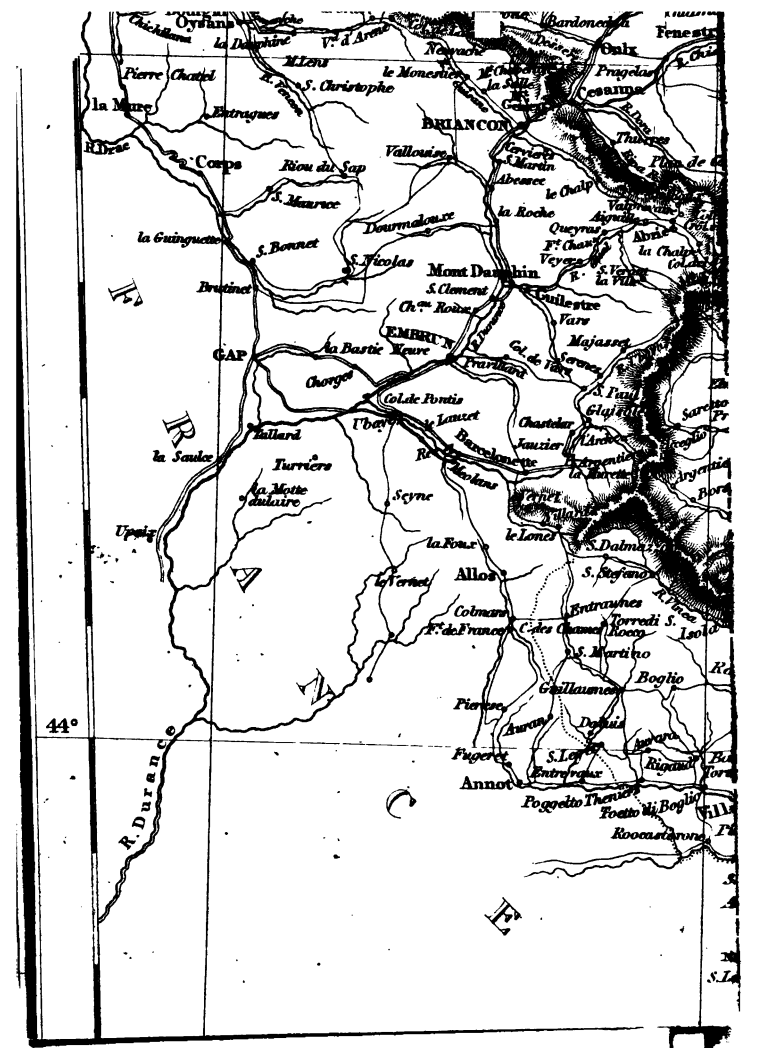
MURRAY'S HAND-BOOKS, rendered convenient POCKET-BOOKS by J. LEE'S limp Morocco binding, at 2s. additional charge.

MOROCCO and RUSSIA PORTABLE ROLL-UP CASES containing every essential for WRITING.

Moore's German Interpreter, 19

With the exact Pronunciation in English on a separate column, price 5s. cloth, 6s. in leather.

Bradbury & Evans, Printers, Whitefriars.



Oysans
la Dauphine
Vᵗ d'Arene
Bardonecha
Fenestr
Oulx
Pierre Chatel
M. Lens
S. Christophe
le Monestier
Pragelas
Cesanna
la Mure
Entragues
BRIANCON
R. Drac
Corps
Riou du Sap
Vallouise
Abessee
le Chalp
S. Maurice
la Roche
Dourmalouxe
Queyras
la Guinguette
S. Bonnet
S. Nicolas
Mont Dauphin
Brutinet
S. Clement
Guilestre
Vars
EMBRUN
GAP
la Bastie
Neuve
Majasset
Chorges
Col. de Pontis
Ubaye
le Lauzet
Chastelar
Jauzier
Barcelonette
Tallard
la Saulce
Turriers
la Motte dulaire
Seyne
Upaix
le Lonet
la Foux
S. Dalmas
Allos
S. Stefano
le Vernet
Colmars
Entraunes
Torredi S. Rocco
Isola
S. Martino
Boglio
Guillaumes
Pierese
Auran
Daluis
Fugeret
S. Leger
Annot
Entrevaux
Poggetto Theniers
Toetto di Boglio
Roccasterone
44°
R. Durance
F R A N C E

THE BORROWER WILL BE CHARGED AN OVERDUE FEE IF THIS BOOK IS NOT RETURNED TO THE LIBRARY ON OR BEFORE THE LAST DATE STAMPED BELOW. NON-RECEIPT OF OVERDUE NOTICES DOES NOT EXEMPT THE BORROWER FROM OVERDUE FEES.

WIDENER

JUL 2 1992

WIDENER

SEP 1 n 1998

BOOK DUE